

Billboard®

Soviet PVC Plentiful—Up for Buy?

By RADCLIFFE JOE

NEW YORK — The U.S.S.R. record industry has all the polyvinyl chloride it needs for the uninterrupted manufacture of disk products, and has some surplus which it may be willing to sell to western record manufacturers, according to Vasily Pakhomov, director general of Melodiya Records.

Pakhomov, on a fact-finding trip to this country, said he had been assured by Russian authorities that the present PVC crisis now plaguing the U.S. and other western nations, is unlikely to affect record production in the U.S.S.R.

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Bright Yule Seen, Sparked By Strong Product Spread

NEW YORK—Christmas has arrived for most mass volume dealers.

This fact surfaced in a national survey last week that also indicated a heavier holiday selling pattern as compared to last year, tempered in some cases by a profit squeeze due to rising operating costs. The current availability of a broad spread of solid-selling albums, rather than one or two blockbuster items, was stimulating store traffic, dealers said, and they voiced only slight concern over immediate effects of material shortages and album price increases at the retail level.

Coming off a strong September and October sales period, Korvettes finds its November pace still peaking, with the heaviest selling season

yet to come. "I have no doubt that this will be the biggest Christmas in our history," predicted David Rothfeld, company vice president.

While the Korvettes estimate may be more bullish than most encountered in the survey, it is yet representative of the general feeling of optimism among Eastern dealer chains concerning Yule business.

Rothfeld attributed heavy buyer traffic throughout Korvettes' 53-store chain to strong current albums by such artists as the Allman Brothers, Rolling Stones, Elton John, The Who, Ringo Starr, Frank Sinatra, Barbra Streisand, Roberta Flack, Art Garfunkel and Stevie Wonder. He also reported significant move-

ment of the "Jonathan Seagull" album.

Product still to come by such as Bette Midler, Paul McCartney, John Lennon, Jim Croce and Santana can only stimulate additional heavy sales, Rothfeld asserted.

Looking beyond the current selling season, the Korvettes executive predicted that the material shortage will eventually have a "drastic effect on catalog merchandise." However, he added, "we have anticipated the

(Continued on page 13)

Write Society Is Eyed for Canada

By MARTY MELHUISH

TORONTO — The Composers, Authors and Publishers Association of Canada (CAPAC) will study setting up a national mechanical rights society, which would be owned and administered by composers, lyricists and music publishers.

There will be discussions with CAPAC members and affiliates to determine if such a national society would benefit copyright owners and users in Canada. At present, copyright owners clear their works individually.

IMIC Slates Advisors for Americas

LOS ANGELES—Twenty seven members have been named to serve on the North and South American and Canadian advisory councils for IMIC 5, set for London, May 7-10.

The councils, including executives from record firms, hardware manufacturers, entertainers, attorneys, retailers and producers include: Clarence Avant, Sussex Records; Hoyt Axton, writer and producer, Los Angeles; Rogelio Azcarraga, Orfeon

Videovox, Mexico City; Al Bell, Stax Records; Joel Friedman, WEA Distributing; David Geffen, Elektra-Asylum Records; Stanley Gortikov, RIAA; Arnold Gosewich, Capitol of Canada; Lee Hartstone, Warehouse of Music; and Bill Kist, JVC-America.

Other council members include: Oscar Kusisto, Motorola Automotive Products, Inc.; Goddard Lieberston, CBS Records; Bill Lowery,

publisher, Atlanta; Jules Malamud, NARM; Andre Midani, Phonogram, Rio de Janeiro; Richard Nader, promoter of Rock and Roll Revivals; Harold Orenstein, attorney, New York; Richard Perry, producer, Los Angeles; Martin Pompadur, ABC Leisure Time Activities; Helen Reddy, performing artist, Los Angeles; Russ Regan, 20th Century Records; Kal Ross, manager of tal-

(Continued on page 10)

Tenneco Urging Industry Studies

By EARL PAIGE

CHICAGO—Labels will have to alter drastically their return policy—if not discontinue guarantees—and take a harder look at disk manufacturing, as a result of the plastics shortage, according to G.D. Disch, manager of plastics marketing, Tenneco Chemicals, Inc., here at the giant plastics exposition last week. Shortages of feedstocks dominated the convention.

Disch, who was with Keysor-Century Corp., developer of an extender hoped to ease the shortage of polyvinyl chloride (PVC) (Billboard, Nov. 10), and who has worked directly with labels for several years, echoes

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KAREN CARPENTER
Singer, drummer, producer. (For details, see CARPENTERS supplement, this issue.) (Advertisement)



RICHARD CARPENTER
Singer, keyboardist, composer, arranger, producer. (For details, see CARPENTERS supplement, this issue.) (Advertisement)

FCC Action Due on Aural Monitoring

By MILDRED HALL

Washington—Action by the Federal Communications Commission on its proposal to authorize electronic monitoring of record play and other radio programming by subliminal encoding will be "soon forthcoming," the FCC announced. The U.S. Copyright Office has termed automatic electronic logging "a virtual necessity" for the protection of copyrighted music, recordings, and performances involved in thousands of transmissions being carried over domestic airwaves and around the world by satellite.

The FCC promised early action on the five-year-old aural monitoring proceeding recently, in connection with its decision to give the trou-

(Continued on page 14)

Disk Co. Musical Spots Banned by U.K. Station

LONDON—Capital Radio has banned all advertising by record companies that involves the playing of music.

The only paid plugging accepted is "menu advertising"—verbal information about a record but without the disk being put on the turntable. The decision was taken last week by Capital's managing director, John Whitney.

It has disappointed record companies who were particularly anx-

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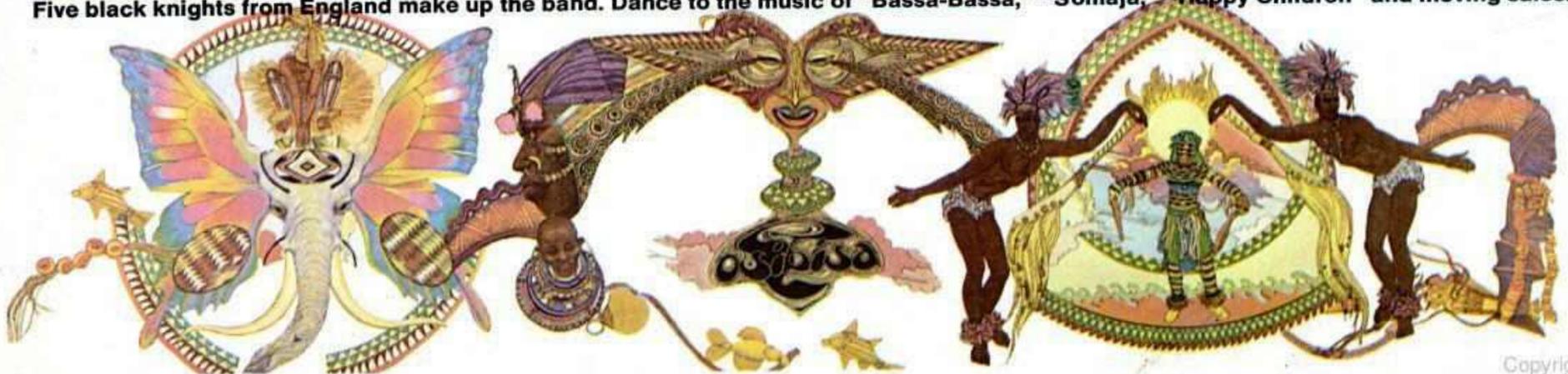
Columbia Adjusts Its List-Price Structure

NEW YORK—Columbia/Epic Records has adjusted its pricing structure whereby certain best-selling label acts, whose LP product previously retailed at \$5.98, will now carry a suggested list price of \$6.98. Equivalent tape product will carry a suggested list of \$7.98, according to a label spokesman.

He said that product which will fall into the new pricing level will be marketed as a new series and that the price levels themselves follow guidelines established by the gov-

(Continued on page 70)

African - Latin rhythm makes Osibisa's debut Warner Bros. album, *Happy Children* (BS 2732), a definitely danceable disc. Five black knights from England make up the band. Dance to the music of "Bassa-Bassa," "Somaja," "Happy Children" and moving sales.



BOWIE

First Nationwide TV Appearance
His Own "Midnight Special"

SPECIAL

Fri., Nov. 16 on NBC



RCA
Records and Tapes

Clark Prime Time TV Nets 50 Artists

By BOB KIRSCH

LOS ANGELES—Dick Clark has set the format for each of his seven half-hour "Dick Clark Presents the Rock and Roll Years" shows set for consecutive Wednesdays at 8:30 p.m., on ABC-TV starting Nov. 28 and has confirmed at least 54 guests for the time slots in what he calls "the vehicle that may open the door to full time contemporary music on prime time TV."

Clark also outlined a promotional plan for the shows which will include excerpts from upcoming shows, station identification plugs,

individual ads for ABC affiliates and other spots running 20 and 30 seconds for television and radio. The spots will begin "in the near future." Consumer and trade print ads are now being planned.

"If everything pulls together," Clark said, "we will have a show that is not simply a nostalgic look at the '50's, '60's and '70's. Our reasoning is that if you can appeal to those with old and new musical knowledge as well as the contemporary audience I think we will inevitably get, then this may open the door to prime time contemporary music. This is the end result of 'In Concert' and all of the other musical shows on television."

Clark explained that the format of each show will be three live guests, five film or videotape clips from past and present performers and one "immortal" (a deceased rock personality). The first show will have a special feature which will be the dances of the '50's, '60's and '70's combined with memorabilia such as old autos, motorcycles and clothing fashions.

(Continued on page 10)

Sinatra Slates 2 Return Dates at Caesars Palace

LAS VEGAS—Frank Sinatra returns to Caesars Palace in the first of two scheduled appearances Jan. 25 for seven days.

It has not yet been determined if he will do one or two shows a night. The two scheduled appearances will fulfill his Caesars Palace contract

(Continued on page 16)

Times to Buy Metromedia Music?

NEW YORK—Negotiations are underway between the New York Times Music Corporation and Metromedia Music, Inc. for the Times to acquire Metromedia Music and its Sunbeam Music (EMI) and Vlando Music (ASCAP) divisions, Billboard has learned.

A source close to the scene told Billboard that the negotiations have

been going on for some time and that final approval by both parties may be announced shortly. He would not comment further.

If an agreement is reached, it would mark the first major music acquisition by the Times, which was formed here as a subsidiary of the New York Times Company in September of this year (see Billboard, Aug. 25).

(Continued on page 10)

NATRA Offers 6 Point Image Plan

By RADCLIFFE JOE

NEW YORK—The National Association of Television and Radio Announcers, (NATRA), has outlined a six-point plan for the restoration of both membership and industry confidence in the organization.

The plan, according to Cecil Hale, newly-elected NATRA president, includes the establishment of a credit union for members; a major insurance plan; a welfare fund for unemployed members; the forma-

tion, in conjunction with participating colleges and universities, of a NATRA School of Communications; a job bank that will screen NATRA members for, and match them to, available employment opportunities in the industry; the establishment of regional chapters designed to bring members together and reassure the viability of the organization.

According to Hale, many of the

Record Talent TV Show Producer Gains 1st-Round Edge in Union Tiff

By JOHN SIPPEL

HOUSTON—Possibly the strongest legal threat yet to the long-used "unfair list" circulated regularly by the American Federation of Television and Radio Artists was issued

here Oct. 31, when Administrative Judge Lloyd Buchanan ruled against placing "LK Productions, Inc. or any other employer" on such a list.

Judge Buchanan's decision, along with the hearing on the controversy between Larry Kane, president of LK Productions, and the performers' union, so active in the recording industry, is now in the hands of the National Labor Relations Board, Washington, D.C., where exceptions to the judge's decision may be filed and another study of the case would be made.

Kane went to the NLRB after he discontinued his "Larry Kane Show," a longtime syndicated "Bandstand" type TV show, which featured recordings artists with Kane as emcee. Kane alleged that his firm's being placed on the unfair list by AFTRA had stopped the flow of recording talent for the show. Kane had refused to sign the AFTRA codes. Kane said that AFTRA threatened and restrained record companies and talent engaged as independent contractors, such persons being secondary employers, from doing business with the primary employer.

Violated Boycott

Judge Buchanan held that AFTRA basically violated the secondary boycott provisions of the labor laws. He held that an act was an independent contractor and not an employe, in dealing with Kane. The judge cited "the refusal of at least one artist (Oliver) to perform" on the Kane shows.

Judge Buchanan's order also asked that AFTRA notify all record

(Continued on page 4)



WRITERS Frank Wilson, Anita Poree and Leonard Caston, left to right, cut up the cake at a gold record presentation made by Motown Records for their song, "Keep On Truckin'," which has become a million seller for Eddie Kendricks.

NARM Sounds Theme of Partners Plus Professionalism = Profitability

NEW YORK—"Partners + Professionalism = Profits" is the theme chosen for the 1974 NARM convention, scheduled for the Diplomat Hotel in Hollywood, Fla. Mar. 24-28.

Jules Malamud, NARM executive director, said that the convention "will place its emphasis on 'professionalism' in the content of the program and on the speakers and panel-

ists who participate. Our aim," he continued, "is to bring before the convention new faces and fresh viewpoints."

Among the topics slated for discussion at the convention are: the professional use of advertising as a profit tool; the changing profile of the youth market; the piracy and bootleg problem and legal ways to combat it; new developments in the area of quadraphonic sound and video; the problems of returns; and the development of in-store and warehouse security. Also featured will be a number of informal rap sessions between rackjobbers, distributors and retailers.

(Continued on page 4)

Stores Perk 'Q' Activity

NEW YORK—The audio retailer, last holdout in the music industry's efforts to proliferate the 4-channel sound concept, is beginning to capitulate.

Signs of the capitulation are manifest in the growing willingness by major audio equipment retailers to cooperate with manufacturers on what is turning out to be a major fall and winter promotion on 4-channel sound systems.

Spearheading retailer acceptance of the system is Sam Goody, Inc., which recently opened a special quadrasonic showroom in New York City.

The firm which had, until now, been lukewarm to the 4-channel concept has allocated 2,500 square feet of space in which eight listening rooms have been constructed.

In explaining his company's turn-about attitude, Jay Schwab, Sam

(Continued on page 60)

Buddah Gold

NEW YORK—Gladys Knight & the Pips' "Imagination" LP and Sha Na Na's "The Golden Age of Rock 'n' Roll" LP have been certified gold by the RIAA. Both acts record for Buddah Records.

Cashes Work Live Charity Premieres of 'Gospel Road'

By CLAUDE HALL

SAN DIEGO—In conjunction with some of the nation's leading country music radio stations, a series of movie premieres of "Gospel Road," featuring Johnny Cash are being slated in city-after-city with all

proceeds for the benefit showings going to Youth for Christ.

The premieres are being coordinated by Dan McKinnon, president of KSCN-AM in San Diego, where around \$33,000 was raised for the organization last May. Just recently, KAYO-AM, a country music station in Seattle, helped pack the largest theater in town to raise more than \$20,000. Johnny Cash and June Carter are appearing in person at each of the benefits and greeting major contributors after the show at a reception.

National Tie-Ins

The first West Coast premiere was sponsored by KSCN-AM and Campus Life-Youth for Christ. Because of the success of the benefit in San Diego, Cash offered to donate his time for benefit premieres in 16 other cities. Some have been held al-

(Continued on page 70)

Gavin Paid \$3,125 For Registrations

LOS ANGELES—Radio tip sheet publisher Bill Gavin was paid \$3,125 in 1972 by A&M Records for 25 registrations at his annual programming forum. The fees were not for record promotion, as may have been implied in a Billboard report last week based on a survey of record firms by the Senate Copyright Subcommittee.

KROQs' S'cast Extends Play

LOS ANGELES—The record industry gained valuable ground for exposing new records Monday (12) when KROQ-AM acquired KPPC-FM and switched the call letters to KROQ-FM and began simulcasting the "ROQ" format 24 hours a day. In reality, the AM station will be simulcasting the FM signal as all music will original at KROQ-FM, located in the suburb of Pasadena. The AM station will still headquarters the sales staff for the time being; it is located in Burbank.

Gary Bookasta, company general manager, pointed out that since each of the stations are actually licensed to separate cities, each will originate their own news and public service features for their communities.

Actually, the signals do overlap somewhat because the FM can be heard extremely well throughout the

(Continued on page 25)

Court Orders Diamond Add 'Seagull' Music

LOS ANGELES—Neil Diamond is working around the clock at any local soundtrack synchronization studio he can get into so as to complete by next Tuesday (20) the music ordered added to his score of "Jonathan Livingston Seagull" by Superior Court Judge Campbell M. Lucas here.

Diamond won his suit against "Jonathan" film producer Hall Bartlett, seeking restoration to the soundtrack of five minutes allegedly cut from his background score plus complete versions of his songs, "Anthem," "Prologue" and "Dear Father." November 20 is deadline for

release of court-approved version of film with music credits also changed to Diamond's specifications: "Music and songs by Neil Diamond, Background score composed and adapted by Neil Diamond and Lee Holdridge. Musical Supervision by Tom Catalano."

Because Judge Lucas also ruled in favor of changes sought in the film by "Jonathan" author Richard Bach, Diamond actually is having to re-record new music for portions of the film.

Landmark Pact

According to Diamond's press spokesman, Paul Wasserman of the Jim Mahoney Agency, Diamond set an unprecedented contract giving him creative control of the film's music by assigning producer Bartlett a percentage of the publishing and LP royalties. The Columbia soundtrack LP is already shipped gold.

Wasserman also said that Diamond had spent his entire \$100,000 composer fee plus \$7,000 of his own money for the soundtrack sessions, which included an orchestra as large as 64 pieces for some sections.

TV Producer

• Continued from page 3

companies and franchised agents that LK Productions and Kane had been removed from the unfair list.

Kane, when contacted, said he and his staff, operating under a previously-issued temporary injunction, are in production with several new video properties, which should be ready by early 1974.

'RUDOLPH' TO GET NINTH VIEWING

NEW YORK—"Rudolph, the Red-Nosed Reindeer," the traditional animated Yule special, will receive its ninth consecutive network telecast when CBS-TV airs the program Dec. 7. The special is based on the Johnny Marks song of the same title which has sold over eight million recordings since its release in 1949. Burl Ives is featured in the special and on the original soundtrack recording on MCA Records.

Mass. OK's Piracy Law

NEW YORK—Massachusetts has become the 18th state to enact legislation barring the manufacture and sale of unauthorized duplications of records and tapes.

The statute, which became effective Oct. 31, makes the piracy of sound recordings punishable by a fine of up to \$5,000 or by imprisonment of up to one year.

Executive Turntable



COOK



GARNER



DeRADO

Lee Zhitto has been named Publisher of Billboard, effective Jan. 1, 1974, it has been announced by William D. Littleford, President, Billboard Publications, Inc. Zhitto assumes the post held for the past 10 years by Hal B. Cook, a BPI vice-president and board member, who will now function on a corporate level. Cook will handle special project assignments within the music-record industry for Littleford.

In making the announcement, Littleford said: "The past decade during which Hal Cook has served as Billboard's publisher has been the publication's most successful period in its 79-year history and I have no doubt Zhitto will maintain the upward thrust of Billboard's circulation and advertising revenue. With the help of Zhitto, Pete Heine, Director of Sales, and Bill Wardlow, Associate Publisher, Hal has built a strong organization that now allows us to utilize his extraordinary talents and genius in other areas to help expand the global growth of the pre-recorded entertainment industry. In this respect, our company has made a long-term commitment to Cook to accomplish these goals."

In his new capacity, Cook will concentrate on such vital industry projects as the establishment of the universal numbering system for electronic data processing of pre-recorded product, known as the Music Industry Code (MIC), the various Billboard sponsored industry conferences including the Radio Programming Forum, and the North and South American participation in the International Music Industry Conference (IMIC) to be held in London, May 7-10.

"These projects were conceived and developed by Cook during his tenure as publisher, and will now receive the benefit of his full time attention," Littleford said. Cook will also be responsible for the creation and production of TV properties based on Billboard's Music Popularity Charts. Cook will continue to report to Littleford.

Zhitto, as publisher, will retain his responsibilities as the publication's Editor-in-Chief, a position he has held since 1963. He started with the publication in 1945 as a reporter in its Los Angeles News Bureau after leaving the Los Angeles Daily News. He has served Billboard in various editorial executive capacities, and was named Associate Publisher in 1969. He became Co-Publisher in January 1973.

Littleford also stated, "Under Zhitto's direction, Billboard, now well on its way to becoming one of the world's largest business publications, will give even greater emphasis to editorial services."

Zhitto will also be responsible for Billboard's further expansion in the international music-record-tape industries. Zhitto will report to Littleford. Cook and Zhitto will continue to be based in Los Angeles.

★ ★ ★

Herb Linsky, veteran in premium record sales, is now with K-Tel International, Minneapolis. . . . In an executive realignment this week, MGM has named Rocco Catena, industry marketing executive senior vice president of marketing and Derek Church vice president of marketing services. Catena has just joined MGM, while Church was marketing director previously at the firm. Stan Moress has been named senior vice president of a&r at MGM.

★ ★ ★

Richard C. Thomas named executive director of the National Association of Television and Radio Announcers. He replaces Lucky Cordell who resigned. Thomas comes to NATRA following five years with Rev. Jesse Jackson and Operation Breadbasket.

★ ★ ★

Don Heckman has departed RCA Records where he was vice president, East Coast a&r. He will announce plans shortly. . . . Emmett Garner, Jr. has been appointed vice president of promotions for the Chicago-based Curtom Records, Curtis Mayfield's Buddah distributed label. . . . George DeRado has been named president of TEAC Corp. of America. He was formerly executive vice president and general manager of the firm. Also at TEAC, Mikto Matsubayashi has been named director of the newly formed international division. He was most recently director of marketing. . . . Sam Gordon, formerly with Albert Grossman, has joined Richard Nader Organization, Inc. as vice president in charge of administration and operations. His area of responsibility will include concert promotion, personal management and publishing.

★ ★ ★

Phillip J. Raifaizen has been promoted to vice president, manufacturing and engineering, at PRC Recordings. He was director of engineering and will continue to hold responsibilities in that capacity. . . . Harold Imhoff has been appointed international representative for the American Federation of Musicians. Making his headquarters in Ft. Meyers, Fla., Imhoff will cover the southeastern and

(Continued on page 10)



TIM BUCKLEY, PRIOR TO his recent appearance at Detroit's Michigan Concert Palace Theater, visited the record department of the local Korvettes store to promote his DiscReet Records album "Sefronia." Later, a party. In store, left, you find from left: WEA salesman Bob Bean, Korvettes' Sharon Murphy, Tim Buckley, and Korvettes' Mari Grazioli. At party, from left around the table: Mark Hoffman of Livonia Records and his date, Bob Bryan of Plymouth Records, Biff Vicent of Livonia Records, Buckley, Tom Selman of Livonia Records, WEA salesman John Reina and his wife Paulette.

UA Brass Trek Backs Wood LP

LOS ANGELES—United Artists Records has dispatched a force of eight upper-echelon executives to visit over 25 cities this week in support of the Roy Wood "Boulders" LP and "Song Of Praise" single.

UA national promotion chief Jack Hakim, covering Chicago, Milwaukee and St. Louis in the campaign, claimed that "Boulders" has shown unusual potential thus rating an all-out push.

Hitting the road in the Midwest, Pacific Northwest and Southeast are national sales manager Bernie Sparago, publicity/artist relations director Lloyd Leipzig, assistant to the president Gene Armond, Jerry Hausfater, Billy Roberts, Eddie Levine and Barbara Scott De Witt.

Wood, former co-leader of the Move, who overdubbed all instrument and singing on "Boulders," is to tour the U.S. in March, 1974.

Strikes Theme

• Continued from page 3

Malamud also stated that the 1974 convention committee, chaired by David Press of D&H Distributing, Harrisburg, Pa., was assisted in its planning for the first time by four members of the manufacturers advisory committee. They were Bruce Lundvall, Columbia Records; Robert Fead, A&M Records; David Glew, Atlantic Records; and Rick Frio, MCA Records.

NATRA's Restoration Plan

• Continued from page 3

NATRA is seeking financial assistance are record companies and various foundations including Ford.

Whatever money NATRA receives from grants, loans, or record company contributions will be channeled into the various projects which will include the granting of some 20 scholarships a year to deserving NATRA members or their relatives.

NATRA is working with a number of colleges and universities including Howard, in an effort to establish the proposed school of communications, and set into motion the machinery for structuring the scholarships.

According to Hale, NATRA wants to ensure that its various projects are on a firm foundation, and consequently is consulting with Commissioner Benjamin Hooks of the FCC, members of its sister organization, the Fraternity of Recording Executives (FORE), record company executives, and other music industry authorities interested in, and sympathetic to, NATRA.

Hale said the organization is also soliciting support from the advertising industry.

Also high on NATRA's priority list is the re-establishment and strengthening of the organization's regional chapters. According to Hale, each NATRA vice president will double as a president of the regional chapter in the city in which he

is located. Hale felt that the restructuring of the regional chapters will play a major role in helping to restore that confidence among members.

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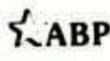
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Soviets Hike Exports; Eye 'Q'

• Continued from page 1

He stressed that he could not speak for the Russian government, and that all queries for the purchase of Russian-manufactured PVC should be directed to the proper governmental channels.

Pakhomov also disclosed that Melodiya had begun to produce 4-channel tapes for the export market. Initial product will feature the symphonies of Tchaikovsky, to be followed by the works of at least six other major Russian composers.

According to Pakhomov, negotiations are already under way with Capitol Records, Melodiya's distributor in this country, for the release of Melodiya's quadrasonic product on the U.S. market.

Also on the negotiating table with Capitol Records, is the possible release of more folk, pop, and easy listening music written by Russian composers and performed by Russian groups.

Said Pakhomov, "Music lovers in this country have come to identify us almost exclusively with classical mu-

sic. Truth is that we cover as wide a spectrum of musical forms as the western music industry. Capitol Records is aware of this and has decided to take a more active role in releasing nonclassical Melodiya products in this country."

Pakhomov is enthusiastic about the new 4-channel sounds. He sees it as the natural stepup of the recording art from stereo. He admitted that 4-channel equipment was not yet available on the Russian consumer market, but assured that when it becomes available, there will be a sizable software catalog ready for release.

Of some concern to the Melodiya executive is the fact that compatibility has not yet been reached. Part of his discussions in this country will be with manufacturers of both discrete and matrix products. The results of the talks will be carefully evaluated before a final commitment to any 4-channel mode is made.

Melodiya is also interested in the new videocassette and videodisk concepts. Pakhomov has had demonstrations in Russia of both the Sony videocassette system and the Teldec "TED" videodisk. Last week RCA authorities in Princeton, N.J., showed him a version of their SelectaVision system, and Pakhomov is hoping that he could convince RCA to repeat that demonstration in the U.S.S.R. in the near future.

"The concept of videocassette and videodisk systems intrigues us," said Pakhomov, "we can see numerous applications for it in our country, and it would not be premature to say that we are hoping that one or several cross-licensing agreements will eventually come out of all our talks and demonstrations."

Pakhomov said that his personal preference was for a videodisk system, mainly because of the low production cost which would make it a natural for the Russian consumer; its easy of duplication, and its possible compatibility with conventional audiodisk systems."

However, he added that his personal preference should not be construed as a final Russian decision. "The videocassette system has a lot of features and versatility not found in the disk, and I am sure that there could also be a market for it in the U.S.S.R."

The U.S.S.R. produces an estimated 140 million audio records annually, with another 60 million flexible disks manufactured for advertising and promotion. Pakhomov feels that much of the material recorded for these audio disks could be modified for use of videodisk systems when they become available.

MCA Suing Handleman Over 'Debt'

LOS ANGELES — MCA Distributing is seeking to collect \$119,000 from the Handleman Corp. In a suit filed at Superior Court here, MCA claimed that Handleman, as new owner of Sandel Corp., is responsible for the merchandise debt.

Sandel, formerly known as Rapid Merchandising, is located at 17421 Daimler St., Irvine, Calif., according to the suit. MCA alleges that Handleman did not post proper notification in Orange County when taking over Sandel's \$750,000 inventory.



HONORING GEORGE Gershwin's 75th anniversary is this window display at Manhattan's G. Schirmer, which recently unveiled window and in-store displays to coincide with recording and publishing activities signalling the event. Gershwin publisher Chappell Music is heavily involved in those projects, and here, from left, Chappell's Buddy Robbins, director of professional activities, and Tony Lenz, head of publications, present Stephen Underberg, right, general manager of Schirmer's, with a special "Music of George Gershwin" brochure.

Rights Societies & Clergy Hold Meeting on Copyright

NEW YORK—Representatives of church administration and performing rights societies met here last week at the Cathedral of St. John the Divine to discuss the problem of copyright exemption for houses of worship. The two-day meeting was called by church leaders who feel that, despite the legal exemption af-

forded by the Copyright Act, composers may not be receiving fair compensation for works performed in church.

Apart from performance fees, note was also made of the practice of some church directors of music to photocopy sheet music to further avoid payment.

Participating in the meeting were Oliver Daniel and James Roy, Jr. of BMI; Paul Marks and Martin Bookspan of ASCAP; Stuart Pope of Boosey and Hawkes; Phillip Wattenberg for the MPA; A. S. Ciancimino of SESAC; Edward Klammer, Concordia Publishing House; leading religious administrators, among them Dr. Alec Wyton, director of Schola Musicae Liturgicae; and composer Richard Feliciano.

Dr. Wyton, who convoked the seminar, is himself an ASCAP composer, and his stance was linked to his conviction that a reassessment of possible payments to composers for their works is vital if more mainline composers are to be drawn into the field of church music. Payment of fees, even nominal, would, Wyton suggested, help promote more interest in composing for this field.

The meeting reached a consensus that an ongoing study should be made of congregations and their awareness of the composer's role in services of worship. The delegates also urged that congregations with adequate resources for worship seek means of implementing a possible contractual relationship with performing rights societies, of impressing upon their colleagues the responsibility of observing copyright laws affecting the reproduction of music, and that the unlawful reproduction of music deprives composer and publisher of income which is justly due them.

DJ Assn. Issues Drug-Abuse Spots

LOS ANGELES—An album of 30 and 60-second spots aimed at drug abuse called "Get Off" has been launched here by the National Association of Progressive Radio Announcers.

NAPRA is an organization of progressive radio announcers. The LP features drug abuse comments from rock artists such as the late Jim Croce, the Eagles, Grand Funk, the Grateful Dead, B.B. King, and Loggins & Messina, among others. Forty-two artists are featured. The LP is being released free to radio stations, according to NAPRA president Jim Ladd. Everyone involved with the LP donated their time and services.

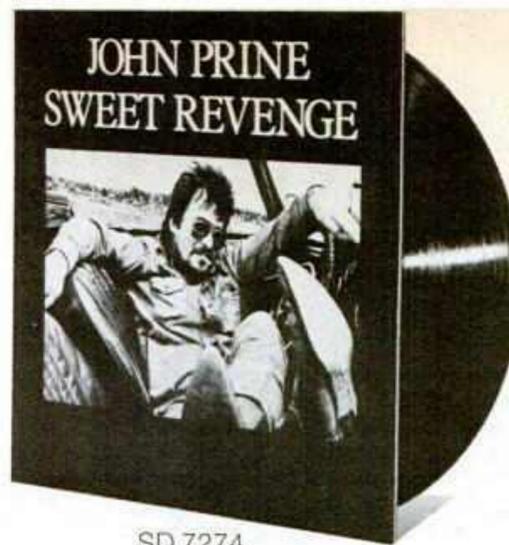
Mogull Adds To Territory

NEW YORK—Ivan Mogull Music Associates has been assigned additional foreign territories in its representation of the Irwin R. Levine and L. Russell Brown catalogs. New areas covered are Southeast Asia, Peru, Colombia and Ecuador, supplementing Italy, Argentina and Czechoslovakia, previously contracted for.

"Sweet Revenge."
**The third album by the most respected
new artist in America, John Prine.**

The incomparable artistry of John Prine showcased in a vast variety of moods ranging from irony to humor to compassion. Eleven new John Prine songs containing the originality and intelligence that make John Prine, the performer and writer, universally acclaimed.

**"Sweet Revenge,"
John Prine's extraordinary new album is on
Atlantic Records and Tapes.**



SD 7274



John Prine on Tour:
Nov. 16, Jordan Hall, Boston; Nov. 17, Constitution Hall, Washington; Nov. 18, Shubert Theater, Philadelphia; Dec. 1, Massey Hall, Toronto; Dec. 2, Tyrone Guthrie Theater, Minneapolis; Dec. 9, Avery Fisher Hall, New York.

Off the Ticker

WARNER COMMUNICATIONS reported records, tapes and music publishing (**Warner Bros., Elektra, Atlantic Records**) accounted for \$56,766,000 for the three months ended Sept. 30, compared with \$47,443,000 in the same quarter in 1972. For nine months, ended Sept. 30, records, tapes and music publishing accounted for \$165,712,000 compared with \$151,775,000 for the same period a year earlier.

As a company, Warner Communications reported that third quarter earnings declined to \$12,682,000 from \$13,227,000 in the comparable 1972 quarter. Fully diluted earnings increased to 57 cents a share from 54 cents a share in the third quarter of 1972. Operating revenues increased to \$131,796,000 from \$118,676,000.

For nine months, fully diluted earnings rose to \$1.73 a share from \$1.56 a share in 1972. Net income increased to \$39,867,000 from \$37,820,000, and operating revenues increased to \$401,321,000 from \$355,394,000.

AMPEX CORP., Redwood City, said earnings in fiscal 1974, ending April 28, will top the \$1.1 million, or 10 cents a share, reported from continuing operations in 1973. Arthur H. Hausman, president, said in an interview with the Wall Street Journal.

Hausman said the company is

ahead of schedule in repaying its debt to its lending institutions. Ampex owes about \$100 million, down about \$90 million from two years ago.

He said that Ampex Stereo Tapes is in "satisfactory condition," which represents a major turnaround.

LLOYD'S ELECTRONICS, Compton, Calif., will shift its corporate headquarters to Edison, N.J. when it completes a \$5 million headquarters there.

MOTOROLA INC., Chicago, reported record sales and profits for the third quarter and the first nine months of 1973. The communications division performed strongly in both U.S. and foreign markets, the company said.

The consumer products division, however, had a dip in color TV sales in the third quarter compared with 1972, but unit sales for nine months were higher than a year ago.

William Weisz, president, said rising costs and a shift to lower margin portables and black and white sets, and the costs associated with phasing out of the audio business, affected the profitability of the consumer products division.

He told analysts that Motorola received a multimillion-dollar, three-year contract from the Ford Motor Co. to supply automotive entertain-

ment centers for certain models in 1974, 1975 and 1976 model years.

MINNESOTA MINING & MANUFACTURING CO., St. Paul, reported record sales and earnings for the third quarter. Earnings rose to \$76.4 million, or 68 cents a share, from \$63.7 million, or 56 cents a share, a year earlier. Sales rose to \$665 million from \$547 million.

Results for nine months also set records. Sales were \$1.9 billion from \$1.6 billion a year earlier, and earnings were \$218 million, or \$1.94 a share, from \$178 million, or \$1.58 a share.

CRAIG CORP., Compton, Calif., reported sales of \$16,101,000 in the quarter ended Sept. 30 compared with \$15,874,000 a year ago. Earnings were 681,000, or 22 cents a share, compared with \$613,000, or 20 cents a share, a year ago.

K-TEL INTERNATIONAL, Minneapolis, reported record sales and earnings for the year ended June 30. Net income was \$3,301,654, or 82 cents a share, up 43 percent from \$2,312,218, or 58 cents a share, in 1972. Sales increased 71 percent to \$43,308,186 from \$25,389,155.

The company reported a fourth quarter loss of \$705,162, or 18 cents a share, compared with a loss of \$1,055,837, or 26 cents a share, for the final quarter in 1972. Net sales in the quarter were \$5,737,464, compared with \$244,771 last year.

Part of the fourth quarter loss was related to overhead costs, higher record royalties, and inventory write-down.

SONY CORP., Tokyo, said it agreed to market in Japan the Heathkit products of **Heath Co.**, a subsidiary of **Schlumberger Ltd.**

Market Quotations

As of closing, Thursday, November 8, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7%	Admiral	6	444	13 1/4	12 1/2	12 1/2	- 1/4
41	21 1/2	ABC	9	1333	26 1/2	24 1/2	24 1/2	- 1 1/2
15 1/2	5%	AAV Corp.	5	33	6 1/2	6	6 1/2	+ 1/4
15 1/2	3%	Ampex	11	336	4 1/2	4 1/2	4 1/2	+ 1/4
8 1/2	2	Automatic Radio	7	36	3 1/2	3 1/2	3 1/2	- 1/4
20 1/2	8 1/2	Avco Corp.	4	321	9 1/2	9 1/2	9 1/2	- 1/4
15	6 1/2	Avnet	6	741	9 1/2	8 1/2	9 1/2	- 1/4
73 1/2	22	Bell & Howell	9	619	30 1/2	29	30 1/2	- 1/4
14 1/2	6 1/2	Capitol Ind.	8	90	9 1/2	9 1/2	9 1/2	- 1/4
52	25 1/2	CBS	10	1170	32 1/2	31	31	- 2 1/2
14 1/2	4	Columbia Pictures	-	319	4 1/2	4 1/2	4 1/2	- 1/4
3 1/2	2 1/2	Craig Corp.	5	107	3 1/2	3	3	- 1/4
14	4 1/2	Creative Management	7	60	6	5 1/2	5 1/2	+ 1/4
123 1/2	62 1/2	Disney Walt	39	2918	64	62 1/2	62 1/2	- 5 1/2
6	2 1/2	EMI	11	132	3 1/2	3 1/2	3 1/2	- 1/4
-	56 1/2	General Electric	21	3657	66 1/2	62 1/2	66 1/2	+ 2
44 1/2	21 1/2	Gulf & Western	7	776	27 1/2	27 1/2	27 1/2	+ 1/4
16 1/2	7 1/2	Hammond Corp.	6	408	7 1/2	7 1/2	7 1/2	- 1/4
44 1/2	6 1/2	Handleman	7	217	8 1/2	8 1/2	8 1/2	- 1/4
2	1 1/2	Harvey Group	38	111	1 1/2	1 1/2	1 1/2	+ 1/4
62 1/2	29 1/2	ITT	9	3549	34	32	34	+ 1
40 1/2	8 1/2	Lafayette Radio Elec.	7	257	11	10 1/2	11	+ 1/4
35 1/2	18 1/2	Matsushita Elec. Ind.	7	590	23 1/2	22 1/2	23	+ 1/4
34 1/2	4	Mattel Inc.	-	1092	4 1/2	4 1/2	4 1/2	- 1/4
35 1/2	18 1/2	MCA	10	63	25 1/2	24 1/2	25 1/2	+ 1/2
27 1/2	13 1/2	MGM	18	84	17 1/2	16 1/2	16 1/2	- 1/4
32 1/2	9 1/2	Metromedia	6	544	10 1/2	10	10 1/2	- 1/4
90	74 1/2	3M	34	1623	88	84 1/2	84 1/2	- 1 1/2
40 1/2	9 1/2	Morse Electro Prod.	5	592	10 1/2	9 1/2	10	Unch.
67 1/2	42 1/2	Motorola	21	2078	60 1/2	57 1/2	59 1/2	- 1 1/2
39 1/2	20 1/2	No. American Philips	7	149	24 1/2	23	23 1/2	- 1
51 1/2	22	Pickwick International	12	228	25	22 1/2	22 1/2	- 4 1/2
65 1/2	6 1/2	Playboy Enterprises	6	751	6 1/2	6 1/2	6 1/2	Unch.
45	22 1/2	RCA	10	3748	22 1/2	22 1/2	22 1/2	- 1/4
57 1/2	36	Sony Corp.	30	1973	37 1/2	36	36	- 2
39 1/2	11 1/2	Superscope	-	765	30 1/2	30	30	+ 1 1/2
49	15 1/2	Tandy Corp.	14	1091	26 1/2	25	25 1/2	- 1 1/2
23	4 1/2	Telecor	6	45	6	5 1/2	5 1/2	- 1/4
14 1/2	2 1/2	Telex	-	1247	4 1/2	4 1/2	4 1/2	- 1/4
10 1/2	2	Tenna Corp.	-	120	3	2 1/2	3	+ 1/4
32 1/2	10 1/2	Transamerica	9	2232	11	10 1/2	10 1/2	- 1/4
20	11 1/2	Triangle	8	57	15	15 1/2	15 1/2	- 1/4
17	6	20th Century	-	1171	7 1/2	6 1/2	7	- 1/4
50	11	Warner Communications	5	1651	21 1/2	12	12	- 1/4
20 1/2	9 1/2	Wurlitzer	13	18	10 1/2	9 1/2	9 1/2	- 1/4
12	1	Viewlex	-	89	1 1/2	1 1/2	1 1/2	- 1/4
56 1/2	32 1/2	Zenith	11	548	35	33 1/2	33 1/2	- 1 1/2

As of closing, Thursday, November 8, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	20	1 1/2	1	1	Recoton	3	1 1/2	1 1/2	1 1/2
Bally Mfg. Corp.	1353	57	52 1/2	54 1/2	Schwartz Bros.	14	1 1/2	1 1/2	1 1/2
Cartridge TV	-	1/4	1/4	1/4	Wallich's	-	1/4	1/4	1/4
Data Packaging	45	5 1/2	5 1/2	5 1/2	Music City	-	1/4	1/4	1/4
Gates Learjet	199	9 1/2	8 1/2	8 1/2	Omega-Alpha	47	3 1/2	2 1/2	2 1/2
GRT	209	1 1/2	1 1/2	1 1/2	MMC Corp.	-	1/4	1/4	1/4
Goody Sam	11	2 1/2	2 1/2	2 1/2	Seeburg	230	27 1/2	25 1/2	25 1/2
Integrity Ent.	-	1 1/2	1 1/2	1 1/2	Orox	6	2 1/2	2 1/2	2 1/2
Koss Corp.	64	15	14 1/2	14 1/2	Kustom Elec.	72	4 1/2	3 1/2	3 1/2
M. Josephson	13	14 1/2	13 1/2	13 1/2	Memorex	-	4 1/2	4	4

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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Earnings Reports

PIONEER ELECTRONIC

Year to	1973	1972
Sept. 30:		
Sales	\$271,631,000	\$224,561,000
Net income	15,197,000	12,827,000

Figures are computed at the yen's current rate.

TELEX

2nd qtr. to	1973	1972
Sept. 30:		
Revenues	\$22,555,000	\$21,490,000
Net loss	6,150,000	a704,000
Per share		.07

six-months

Revenues	42,318,000	40,944,000
Net loss	10,157,000	a1,415,000
Per share		.14
a--Income.		

SOUNDESIGN CORP.

3rd qtr. to	1973	1972
Sept. 30:		
Sales	\$28,210,000	\$22,261,000
Net income	2,129,000	1,778,000
Per share	.95	.78

nine-months

Sales	56,793,000	47,258,000
Net income	3,596,000	3,112,000
Per share	1.58	1.39
Average shares	2,283,000	2,239,000

AMERICAN MUSIC STORES INC.

Year to	1973	1972
July 31:		
Sales	\$28,788,556	\$28,774,918
Net income	602,977	452,370
Per share	1.02	.76

Fully diluted share earnings were 98 cents a share in 1973 and 74 cents a share in 1972.

MCA INC. (MCA Records)

3rd qtr. to	1973	1972
Sept. 30:		
Revenues	\$99,319,000	\$84,757,000
Net income	5,086,000	4,271,000
Per share	.61	.51

nine-months

Revenues	259,385,000	229,125,000
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This One



ETOH-W51-CZAE

Bay Area Chain Tests 50c LP Price Increase

By PAUL JAULUS

SAN FRANCISCO—John Iott, general manager of the Bay area Record Factory retail chain of eight stores, has raised the base LP price from \$3.99 to \$4.49 has been instituted immediately in three San Francisco city locations.

This base price hike is being used

Pirates Lose

Continued from page 3

Pettus and three Pettus-owned firms, Eastern Tape Corp., G&G Sales, Inc. and Super Hits, Inc., were found guilty of tape piracy and permanently enjoined from further activity in the un-authorized duplication of copyrighted sound recordings.

The initial court case, which was heard in a state lower court, was brought against the defendants by CBS Records, Capitol Records, MCA Records and United Artists Records.

as a test and, if successful will, in all probability, spread to the entire Record Factory chain. Besides San Francisco, there are Record Factory stores in the Bay area communities of Alameda, San Jose, Walnut Creek, Haywood and Colma.

While the \$3.99 to \$4.49 base price rise is for \$5.98 LP product, a general 5 to 10 cent across-the-board increase for higher price LP merchandise was also initiated in the three stores. There has been no price increase as of now for tape or single product. All stores in the Record Factory chain, including the San Francisco city location will continue to feature same items and in-store specials.

In confirming this base price rise in the San Francisco Record Factory stores, Iott said that "the economic factors in the city are such that it costs us more to do business, and, while this base price rise is above our increased cost, to date we are being anticipatory as to even higher future business costs next year."

When contacted Dave Haynes, manager of Tower Records, here was not aware of the Record Factory move but did feel that a similar price rise was inevitable eventually for all. Tower's bin stock price is still \$3.99 and Haynes did not know of any plans as of now to change.

Similarly Pat Bell, president of the Banana Record Retail chain was not aware of Iott's move but was in complete agreement with the necessity for the price rise. And while Banana is not in direct competition with Record Factory in San Francisco, they are in Walnut Creek, Bell said he will follow Iott's lead in that Bay area location.

Discount's Regional manager Hal Goldberg could not be reached for comment.

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New TV Rock Break: Clark

Continued from page 3

Future shows will include never-before-seen film clips of the late Buddy Holly, Sal Mineo discussing his days as a rock singer and his acting days with James Dean (which will include a Dean film clip), footage of the late Jimi Hendrix with Mick Jagger doing the introductions and what Clark called "a strong possibility, vintage clips of the Beatles which we have been working on for four years."

The shows will also feature what Clark referred to as "Memory joggers, like old commercials and pieces of TV shows like Pinky Lee, Shindig, Howdy Doody, the Mickey Mouse Club and Kathryn Murray."

Guests on the first show will include Little Richard, Joey Dee, Gary U.S. Bonds, Leon Russell, Stevie Wonder, Jimi Hendrix, Danny and the Juniors and Herman's Hermits. "The live guests will act almost as co-hosts," Clark said. "They will not only reflect on their own careers and contributions but will aid in introducing the next piece of action. In presenting guests we will be looking backward, but we will also bring the audience up to date on what the artist is doing now. We don't want to leave anyone back in the '50's because people must continue to earn a living in the '70's."

Clark said the network will "warm up the 8:30 time slot with special movies for three weeks before his show." He added that he had only 12 work days to prepare the first three shows.

Clark will be executive producer and host of the show, with Bill Lee producing, Barry Glazer directing, Ray Klausen as art director, Hank Saroyan as associate producer and Jeff Kutash doing the choreography. Don Rogers will handle promotion. Shows will be taped before live audiences at the Santa Monica Civic Auditorium.

Guest List

Guests, live and on film for the shows, include: B.B. King; the Four Preps; Frankie Lyman; Wonder; Mick Jagger; Jimi Hendrix; Herman's Hermits; Danny & the Juniors; Johnny Thunder; the Byrds; Little Richard; Duane Eddy; Alice

IMIC Advisors

Continued from page 1

ent, Los Angeles; Harvey Schein, Sony Corp. of America; Al Schlesinger, attorney, Los Angeles; Russ Solomon, Tower Records; Abe Sommer, attorney, Los Angeles; and Peter Stocke, NARM.

Cooper; the Righteous Brothers; Dick & Deedee; Jan & Dean; Billy Preston; Rod Stewart; the Diamonds; Bobby Sherman; Three Dog Night; Peter & Gordon; the Fifth Dimension; Russell; and the Big Bopper.

Other guests include: Tommy Roe; Brian Hyland; Melanie; Tommy James; Johnny Rivers; Bo Diddley; the Drifters; Pat Boone; Roy Orbison; Paul Anka; Lloyd

Price; the Shirelles; Neil Sedaka; Paul Revere & the Raiders; Gary; Deedee Sharp; Dionne Warwick; James Dean; Johnny Tillotson; Del Shannon; Dee; Freddie Cannon; Kathryn and Arthur Murray; Issac Hayes; Mineo; and Johnny Ray.

Clark said film and videotape footage was obtained from his own shows over the years, the "In Concert" series, other TV shows, feature films and private collections.



EPIC RECORDS artists Argent were the guests of honor at a label reception in New York as the group prepared to embark on their fourth U.S. tour. Joining together for the occasion are: front row, left to right, Steve Slutzah, manager, national album/FM promotion for Epic; Jim Rodford of Argent; Stan Montiero, director, national promotion, for Epic; back row, left to right, Bob Henrit, Don Broughton, a management associate of the group, Rod Argent, Russ Ballard, and Fred Wilkinson, the group's road manager. The tour will include cities such as Chicago, Washington, D.C., Atlanta, Miami, New York, Boston, and Philadelphia.

Executive Turntable

Continued from page 4

Atlantic seaboard states. He replaces Albert Aan, who recently died. . . . Saul Melnick has been named to head Associated Reps Incorporated, a newly formed representative organization in the home entertainment field in consumer electronics. The firm's activities cover eastern Pennsylvania, south New Jersey and Delaware. . . . James Kolitz has been named vice president, advertising, for Integrity Entertainment Corp. He has headed the advertising division of the Warehouse since its inception. . . . Bill Littleton has been named vice president of media relations for Owens-Fair & Associates, a Nashville-based public relations firm. He had been a freelance journalist. . . . Ron Sunshine has joined American Talent International, Ltd. as the agent for the group Cymande and the Spencer Davis Group. He was previously with CMA and Premier Talent. . . . John van Leer has joined TASCAM Corp. where he will work in research and development. He was most recently a project engineer at Marantz and has also been with CBS Laboratories.

★ ★ ★

Wayne Lester has joined Taylor Electric Co. as a promotion man in the Chicago/Milwaukee market. Lester was previously with Musical Sales Company and D&H Distributors. . . . Larry Pell, former CMA agent in Chicago, has joined Dann Moss' Hollywood management firm in California. . . . Billy James has joined the Francis X. Feighan publicity office in Hollywood. He was previously with Columbia Records and Elektra Records. . . . Chips Momam, Nashville-based producer for the past 14 years, has been named Warner Bros. Records a&r chief for the South. . . . Betty Edell, assistant to Sol Rabinowitz, CBS Records International vice president, music publishing and a&r, has broadened her responsibilities to include world-wide exposure for the firm's U.S. publishing licensors. . . . Bob Rosene has joined the law office of Irwin O. Spiegel in Beverly Hills, Calif. Rosene was most recently with Walt Disney Productions. Prior to that, he was general counsel for Liberty Records for five years. . . . Philip Cunningham appointed regional sales manager, Motorola consumer products division. He will act as factory liaison with Motorola distributors in Souix City, Iowa, Minneapolis, Omaha, and Fargo, N.D. Cunningham was formerly manager of national sales accounts for consumer products with RCA Corp. . . . Tom Fuller named regional sales manager, and Joseph Purtell, house territory manager for stereophones at the Koss Corp. Both men were formerly house territory salesmen with the company. Fuller assumes responsibility and management for 10 rep territories, while Purtell takes over management responsibilities for the five-state company house territory, including the direct training of salesmen. The position is a newly-created one. . . . Roscoe Mitchell named manager of minority business development, Zenith Radio Corp. He will coordinate a program to develop and support an active business relationship between Zenith and minority-owned suppliers of goods and services. He will also be responsible for the company's participation in broad-based minority economic development activities.

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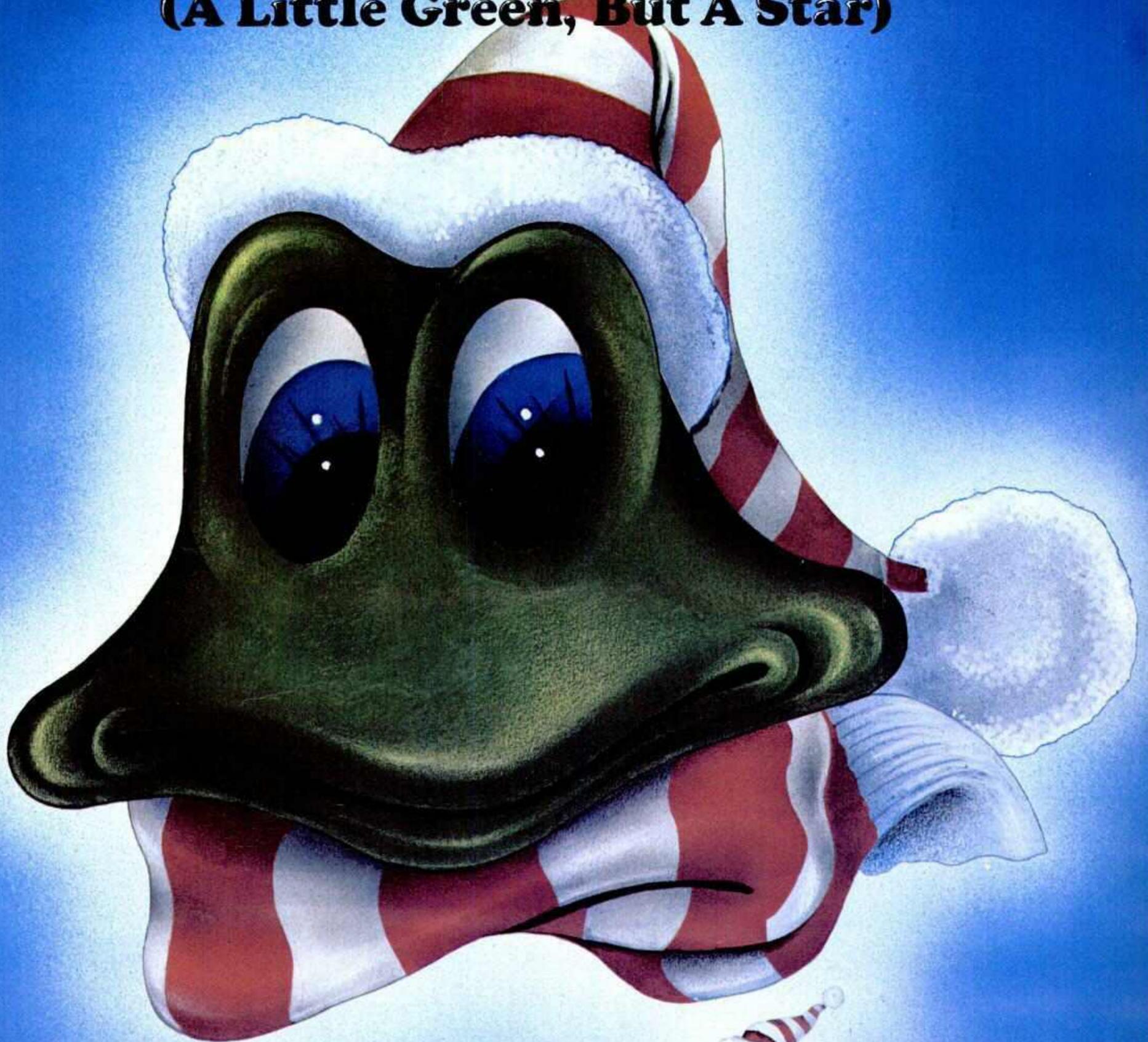
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Tenneco Urging Industry Studies

• Continued from page 1
others who have linked the shortages of PVC to returns.

Billy Gaff, head of Gaff Management and GM Records, London, has also called for a halt of returns (Billboard, Nov. 3). Several experts contacted here at the National Plastics Exposition offered similar views.

Actually, the entire plastics industry is gravely concerned about shortages, said Ralph L. Harding, Jr., president, Society of Plastics Industry, Inc., sponsor of NPE, attended by over 40,000 with 400 firms exhibiting.

Injection Molding

Perhaps as significant as any aspect of the PVC shortage is the fact that labels will have to begin looking at manufacturing, said Disch, who believes labels should consider injection molding, heretofore confined in the U.S. to 45's, though the process is used for LP's he said in Japan and Germany now.

Disch said injection molding would conserve the normal waste of PVC in trimming, using only the exact amount.

"For the first time this (PVC) shortage is causing the record companies to look at manufacturing," Disch said. "I think they will have to cut the return privilege to a more realistic figure and realize they can't be pouring out millions of albums. They will have to define their markets more critically and adopt better policies of how they want to develop acts."

As an example of how labels have looked to PVC suppliers for research and development, he said Tenneco has its own pressing unit and was asked to develop quadrasonic LP compound.

Yet another aspect of the PVC shortage is that there are fewer suppliers to the record industry now. "There used to be 15 or 16 and now there are about five," Disch said. The reason is that the recording industry now represents only 4 percent of the basic resin usage and though the industry is growing it hasn't kept pace with the growth of, say, the plastic pipe industry, where suppliers have focused much attention.

Axton Suing Music Printer

LOS ANGELES—Hoyt Axton's Lady Jane Publishing has filed suit against West Coast Publications, a print music firm here, in local Superior Court seeking an independent accounting and alleged unpaid royalties for print rights to Axton's hits "Joy To the World," "Never Been To Spain," "The Pusher" and "Snow Blind Friend."

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Bright Yule Seen, Sparked By Strong Product Spread

• Continued from page 1

problem and stocked up accordingly."

Costs Up

"Store for store we are ahead of last year's sales," said Ben Karol, partner of King Karol, three-store outlet in New York City. "And although costs have risen, our profits are in proportion to the increased business. Our weekend business, for example, has been rising and the last weekend (Nov. 3-4) was our busiest since last December.

"Part of our business success in general must be attributed to the fact that we carry a full inventory. This is in keeping with the times. A maximum of 100 titles cannot make it today. People are buying all kind of product, from jazz to classical to calypso.

"Such items by Starr, Lennon, Streisand and Sinatra have sparked our sales picture, and product by the O'Jays, Melvin & the Blue Notes, and Mel Brooks-Carl Reiner are doing well too. In the classical field, we're getting strong action on Les Troyens, Turandot and the William Tell five-record set on Angel—a real sleeper for us considering its price.

"All in all, we're optimistic about the holiday season, and we're gearing for the biggest Yule in our history," Karol declared.

At Sam Goody, Bob Menashe, pop product executive, said that "everything looks promising. We're going ahead in all areas, including openings of new stores. We opened three this year, bringing our total to 18. Our 51st Street store is doing extremely well, where LP's by Starr, Lennon, and the Allman Brothers show considerable strength."

Crossover Sales

Menashe cited the crossover record as also playing an important role in sales volume, which has been "running very steady. Albums by Stevie Wonder, Diana Ross and Love Unlimited are examples," he said. Concerning the polyvinyl shortage, he said that the company had not yet felt any shortage of goods but he anticipated there might be difficulty at some future date in obtaining budget merchandise. Tom Seaman, classical buyer, stated that the chain was running ahead of last year on its classical product, citing RCA soundtracks and the "Turandot" as strong sellers.

At Discount Records, Marvin Sains reported sales running "12 percent over last year," but the 68-outlet chain's profit rise is somewhat below that figure due to increased operating costs and price competition. "We have to keep our retail prices low, and that has affected our net," Sains said.

The Discount Records executive said that the Christmas surge hasn't yet made itself felt in his outlets, but predicted that albums by Neil Young, Frank Sinatra, Roberta Flack and Bette Midler, among others, will contribute substantially to volume as the holiday nears.

Washington Story

Max Silverman, president of the 13-store Waxie Maxie chain in Washington, D.C., also noted that business to date up over last year's figures. He singled out August as an extremely strong sales month for the chain, adding that September and October were somewhat "soft." He forecast strong sales for Christmas.

Concerning the industry vinyl shortage, Silverman said the chain has begun to feel its consequences in

that shipments have been "bad lately." He said that distributors have told him his orders have been backlogged mainly because of the shortages. Silverman described the orders as "important product" for store sales.

Stuart Schwartz, secretary and treasurer of the 11-store Harmony Hut chain and chairman of the board of the chain's parent company, Schwartz Bros., said that sales figures for the last six months have been up 15-20 percent over last year. Increases in the last three months show a solid 20 percent increase, he said. Over-all, he continued, the retail division has produced consistent gains over last year. He also forecast strong sales for Christmas.

Schwartz stated that to date Harmony Hut has not been affected by any vinyl shortages. "All our orders are being filled," he said.

Tape Increase

National Record Mart, Pittsburgh-based chain of 37 record-tape centers, already reports a pre-season demand for Christmas product. "We have just put our seasonal stock on the floor," said Sam Shapiro, president of the chain. He refused to speculate on any one or two albums shaping up as big gift-giving items. "All of a sudden something is released out of left field two weeks before Christmas, and we can't keep enough in stock," he added. Record Mart stores are enjoying a healthy gain in tape sales, "up 50 percent over this time last year," according to Shapiro. "Of course, our profit picture has tightened up slightly," he was quick to point out.

Shapiro also noted the heavy use of gift-giving certificates throughout the holiday season in all National Record Mart stores. "It's a fast-selling, impulse-type of item," he said, "for customers who are perplexed as to what to give in music." Record Marts are now in the process of holiday display and decoration.

At the Franklin Music chain of audio retail shops, the Christmas buying season is already underway. "It started much earlier than usual," observed Irv Goldstein, Franklin Music manager.

He said that people were not yet actually buying Christmas music, but that they were definitely stocking up their favorite product for the coming Yuletide.

Goldstein said it was still too early to tell whether the buying trend was significantly better than last year, but said the early buying indicated that this may be a bumper buying season.

Goldstein also added that the PVC pinch which has been plaguing manufacturers had not yet started to

make itself felt at the retail level, and that he did not foresee it hampering Christmas sales.

West Coast Roundup

LOS ANGELES—Mass users on the West Coast are expecting a stronger Christmas selling season than last year, with the primary reason cited being the abundance of strong LP's by established artists rather than a dependence on one "super album" to boost sales.

Dealers contacted, including Tower Records, Licorace Pizza, Discount Records and Tapes, Music Odyssey and the Wherehouse said that many of the new product which they expect will be big are two-disk sets, which will help dollar volume. At the same time, however, dealers expressed concern over rising list prices.

All dealers are conscious of the vinyl shortage, but most feel the problem will hurt them primarily on catalog material or if one record takes off "beyond all expectations."

Another reason for the optimistic Christmas viewpoint is the fact that the so-called "star releases" are coming earlier this year and are being spread out over a wider time period. As a result of this, most mass users report far healthier October sales figures than in past years with hopes that these figures will build through Christmas.

Finally, because of the greater spread of releases, dealers expect they will have less product to return than in previous years.

"This should be a banner Christmas for the industry," said Russ Solomon, owner-founder of the five store Tower Records.

"What we are seeing," Solomon added, "are a number of releases by star acts such as the Who, Elton John, Ringo Starr, America, John Lennon, Neil Young and Frank Sinatra already available with releases by artists like Bette Midler and Barbra Streisand still to come. Several of these LP's are double sets, which mean higher retail tickets. The basic fact is that there are more potentially big LP's coming out earlier this year."

Solomon added that "An LP such as Sinatra's could be a bonanza. The rock artists will probably sell to the usual markets, but a Sinatra or Streisand or even a Bette Midler may well bring out people who generally don't frequent record stores. These consumers will find this type of album perfect for gifts."

No Super LP

"As far as we're concerned," Solomon said, "Christmas starts at the beginning of November and we

(Continued on page 14)



Joel Whitburn's Record Research Report

A question that most members of a hit recording group must eventually ask themselves is: "Can I make it on my own?"

A few artists have broken away from top selling groups and have attained more or equal success than with the group, while several artists have faded into obscurity upon trying as a solo performer. Five solo artists who were originally with top groups have had #1 records this year: Eddie Kendricks (of the Temptations); Diana Ross (of the Supremes); George Harrison and Paul McCartney (of the Beatles); and Marvin Gaye (of the Moonglows).

Now that Art Garfunkel has a top ten single and album, his split with Paul Simon has proven to be successful for both artists. Of course, all 4 Beatles continue to be top sellers on their own. Curtis Mayfield has become a superstar since leaving the Impressions.

Then there are those artists who have had much less success on their own than they enjoyed as leaders of a group. David Clayton-Thomas never received the recognition he had as leader of Blood, Sweat & Tears. David Gates first solo record was nowhere as nearly successful as his chart-topping hits with Bread. Smokey Robinson (who left the Miracles) would like to duplicate Diana Ross' success (two-#1 records since leaving the Supremes), however, he has yet to attain a major hit.

Looking back on the top rock groups that have spawned major artists (since the Beatles), it appears that the Yardbirds and Buffalo Springfield were quite the Super Groups. The original Buffalo Springfield consisted of such greats as Neil Young, Jim Messina & Stephen Stills. The Yardbirds roster included Jimmy Page, Jeff Beck & Eric Clapton. From there on we have a constant inter-mingling of rock's greatest musicians into new groups—with some breaking off to become solo artists and then appearing as guest performers with other top artists. Cream; Blind Faith; Crosby, Stills, Nash & Young are but a few of the super-groups to band together—disband—and align again with other top rock performers.

Although record fans hate to see their favorite groups break up, many times it has proven to be a successful fate, as we become exposed to the real individual talents of some of rock's greatest artists.

Trivia Question #10
Eddie Kendricks is the third member of the Temptations to have a top 20 record. Who are the other 2 members who have had hits as solo performers?

(Answer: Otis Williams and David Ruffin)

Joel Whitburn

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North American Music Buys Cap's Scranton, Pa., Plant

NEW YORK—North American Music Industries has acquired the Scranton, Pa., pressing plant of Capitol Records and will assume active management of the facility within 30 days.

Lou Guarino, NAMI president, said the company will continue to press Capitol Records classical product, and to service former Capitol custom accounts as well as to seek out new label clients. He added that the firm has been "assured of adequate supplies of polyvinyl under normal allocation."

No change in key personnel is an-

anticipated, Guarino stated, and Don Evans will remain as plant manager and will direct all NAMI's manufacturing activities. Expansion plans include the establishment of a manufacturing arm in Europe, probably to be located in Belgium, with a later move planned for Canada, according to Guarino.

Joining the NAMI executive staff in other capacities are Ivan Mogull, to be in charge of publishing activities, and John Abbott as vice president in charge of a&r. Latter, with Guarino, will headquarter in New York, although a creative office will also be maintained in Pittsburgh.

Automatic Electronic Logging

• Continued from page 1

bled TV video monitoring system of International Digisonics Corp. (IDC) two years to come up with a workable identification system for monitoring both filmed and videotaped programming by coded information unseen by the viewer. Since IDC has not been able to come up with acceptable TV film monitoring, but only for videotaped commercials, the commission has suggested that aural monitoring also be considered for identifying performances of TV programming, via the soundtrack.

In aural monitoring, the identifying signals are stamped on the record or tape to be aired, and are inaudible to the listener. Electronic monitors would pick up and transmit the signals to computer centers, where printouts could be provided for subscribers—record manufacturers, recording artists, music licensors, etc.—on the number of plays. The coding signals could include not only serial numbers of records and tapes, but also identifying copyright numbers of newer

recordings granted copyright since Feb. 15, 1972. The encoding would also log record performances for collection of the use-for-profit royalty which the copyright revision bill may include, in addition to copyright protection of recordings against unauthorized duplication (Billboard, Nov. 10).

Audicom of New York, with its "submerged signalling" Crosby system, was first to ask the FCC for authorization of aural encoding, back in 1970. International Digisonics had started the ball rolling by asking the FCC for the right to experiment with encoding TV commercials, in 1969, when the commission began rulemaking and standards proceedings. Both systems have undergone extensive tests, but the video monitoring of IDC has been unable to meet the commission standards.

An interesting aspect of the encoding, as pointed out by FCC engineers, is that any tape duplication of an encoded recording, whether for legitimate radio broadcast or for piracy purposes, would pick up the original manufacturer's serial number and other information. It would

be impossible to delete the encoding, which would be "mixed in" with the music on the record, engineers say—another identification plus for the original producer of the record or tape.

Networks and the National Association of Broadcasters (NAB) have opposed the IDC type of electronic TV encoding as degrading the picture, while advertisers have welcomed the encoding to check on the number of times their commercials are aired on TV.

In April of this year, the three networks suggested a shortcut in network-to-affiliate monitoring by expanding their permissible "cue" use of electronic signals to cover additional program monitoring services. The commission emphatically denied the networks' request, and warned stations not to take part in that type of unauthorized activity (Billboard, April 21).



MCA RECORDS EXECUTIVES and other vips from the music field turned out recently at the Palomino Club, Los Angeles, to hear Bill Monroe, father of bluegrass music. From left: MCA Records promotion executive Lindy Goetz, MCA marketing vice president Rick Frio, Monroe, MCA sales vice president Vince Cosgrave, LP promotion executive Dennis Morgan, and singer-songwriter Johnny Hartford.

Yule Keys Product Spread

• Continued from page 13

have a lot of good product already. This year we aren't looking for the album that will rise above everything else, but even if one comes along, it won't hurt other sales. No super LP blitzes others, it simply adds to sales."

Solomon also feels there may be more action on the singles market because of the rising price of LP's, "because at least the kids can buy a hit record. I'm apprehensive about the overall rise of prices."

Jim Greenwood, owner of the nine store Licorace Pizza chain, said he is expecting a good Christmas based on the number of strong albums already in the market.

"We are not anticipating a super LP," Greenwood said. "Rather, we see product such as the Who, Elton John, David Bowie, Ringo Starr, Loggins & Messina and Neil Young as good solid product which should sell right through Christmas. As a matter of fact, this is the best October we've ever had."

At Discount Records and Tapes, general manager Jim Hilton said the seven store chain "has already experienced a far better than usual October." Like other dealers, Hilton attributes this to product by the Who, Elton John, Loggins & Messina and the Rolling Stones. "There is also talk of new releases from Carly Simon and the Eagles which is creating excitement," he added.

Early Pickup

"Business is usually a little off in October and starts to pick up in November," Hilton said. "But this year we found things picking up in the middle of October and the releases already on the market plus the ones to come should carry the surge right through Christmas. We expect 15 to 20 big albums rather than one gigantic set, and this is bringing consumers into the stores on a consistent basis rather than waiting until the last minute."

Steve Gabor at the three store Music Odyssey chain added that "We expect the Christmas push to begin a lot earlier than usual as a result of the top releases already out and the promise of others to come. For example, we've had more calls on a Beach Boys LP that hasn't been released yet than on anything else. At the same time, the staggering of product by stars such as the Stones, Who, John and Neil Diamond has helped."

Gabor also feels the impact of twofers from firms such as Columbia, ABC/Dunhill and A&M will help during Christmas. "The con-

sumer gets two records for a \$6.98 or \$7.98 list price and this has to help, especially with established artists on these disks."

At the 36 outlet Warehouse chain, vice president Lou Fogelman said he is looking forward to a stronger Christmas than last year for several reasons.

"We have more really good LP's for Christmas, such as the Who, Elton John, Diana Ross and Marvin Gaye, the Band, Ringo Starr and John Lennon than we had last year," he said. "Rather than one super record, we have a number of excellent ones."

"Another factor to watch for," he continued, "is the release of a large number of big MOR records, such as Frank Sinatra, Vikki Carr, Barbra Streisand and Andy Williams. This brings people who don't normally frequent record stores in and these artists are all doing new material, which is a change from their previous LP's. The same is true for Johnny Mathis. What we have this year is a mix of strong albums in rock, MOR and soul."

Fogelman said he is looking for a stronger early buying season, but feels the higher list prices of some disks may hurt unit sales. "The dollar volume will be good," he said, "but units may fall a little. But as far as I'm concerned, Christmas is here now."

Paul David, president of Stark Record Service, N. Canton, O., operates 20 full-line Camelot retail stores and 25 manned departments in an eight-state area, feels the Yule rush has started early. He and his buyer, Joe Bressi, feel the spread of good albums will assist the holiday business. They point to a continuing upward spiral by tape and classical LP's as basis for their optimism. Bressi said classical cutouts and import merchandise from London, Philips and Angel is fortifying the classical take. Tape has climbed about 5 percent to between 33 and 35 percent of the firm's total retail business, he said.

Ron Hornung, Record Hut, a six-store chain in central Michigan in Lansing, said he feels the Christmas rush will either be a big flop or success. He said last year was disappointing. He felt there was too much product out. He felt there should be a monster LP or two out to lead the pack. He feels he must play his weekly discount specials very right in order to get his share of local business in each market.

Though the Armar store chain is only going into its second holiday season, Steve Chotin senses a great

increase for the records/tapes/books retail chain of 38 outlets. Chotin feels that most stores are now a year old and the mall patrons know they are there.

Chicago Roundup

CHICAGO—Retail chains in the midwest are gearing up for a Christmas "as good as last year" to "excellent," although expressing some doubt about the effect of economic uncertainties on buyer mood.

Al Geigel, buyer for Montgomery Wards, expects a Christmas season well above the 7 percent predicted by the record industry. Components are already going well, and he expects a big business in 8-track.

Album artists expected to do well are Neil Diamond, Barbra Streisand (surpassing the Neil Diamond record), Elton John, Rolling Stones and Frank Sinatra.

MCA's "White Christmas" album by Bing Crosby, although 20 years old, is still going strong and is holding the price line at \$4.98.

Quadrasonic is still a coming thing, but is too high priced for the average consumer, especially in the gift line, he said.

Geigel believes the PVC shortage will not affect sales this year, but as shortages develop, it will cut out budget prices, such as Korvette's selling the Neil Diamond record for \$3.97. "That's just giving the product, as well as the profit, away," Geigel said.

Wards runs full page ads nationally for a big pre-Christmas sale on Thanksgiving Day weekend, as well as the day after Christmas.

Custom Music Corp., St. Louis-based with 37 stores in six states, is ignoring the regular line of Christmas software items which are usually returned unsold in February, buyer John Sullivan said. Instead, they will run sales on cut-out titles of tapes (\$2.99) and albums (\$1.99). With full page, once a week print media advertising, he expects to sell off Christmas stock. Stores will fill special Christmas requests, however.

The PVC shortage is affecting the chain in filling catalog merchandise which is being short-changed in favor of new merchandise by manufacturers.

Manny Green, president of the 12-store Stereo City chain in Chicago, expects a normal Christmas in software, with most of the additional Christmas business going to specialty stores. Plastic shortages are already being felt in 8-track tape sales, he said.

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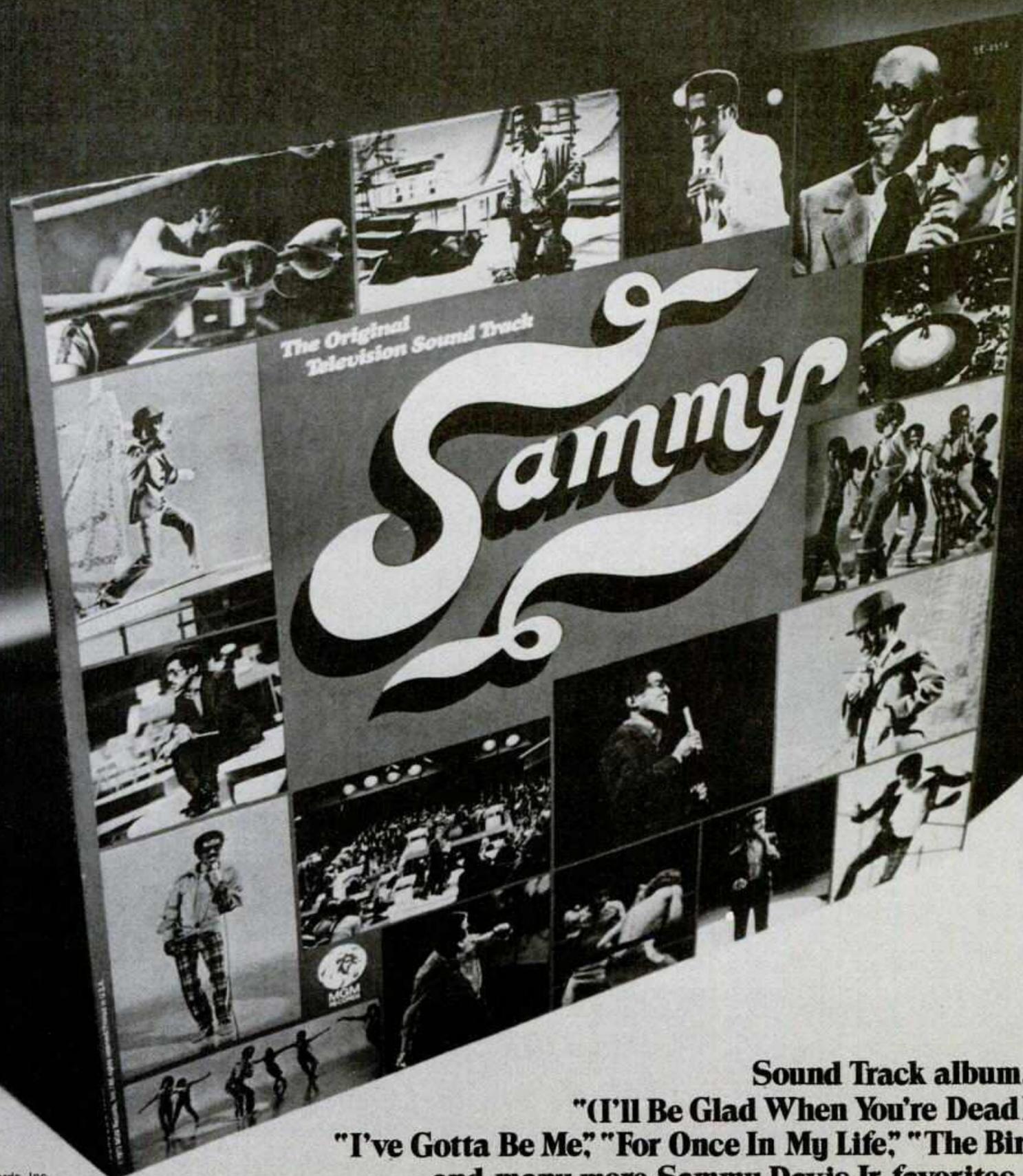
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Roberts Tours Puts Entertainer on 'Chart'

By SAM SUTHERLAND

NEW YORK—Toby Roberts, a Los Angeles-based "travel agent," is promoting a different kind of travel package: Roberts' clientele consists of entertainers, and the travel in question is national touring. Toby Roberts Tours is a full-service operation designed to handle all touring logistics, from transportation to hotels, limousines and even post-tour recuperative vacations.

Since his initial involvement for air transportation for rock 'n' roll bands, when he helped coordinate airlifts at the Isle of Wight pop festival in 1970, using helicopters and small aircraft, Roberts has moved quickly through a variety of possible aircraft charter situations. Currently, most of his work is centered on major national tours by top drawing acts, many of whom are chartering the Starship I, a Boeing 720 jet, through Roberts.

The Starship I, operated by Con-

temporary Entertainment Services, is specifically slated for charter by entertainers only, owing to a unique restriction imposed by the CAB to minimize friction with other commercial charter operations. The plane offers a degree of luxury and entertainment clearly unavailable on commercial craft.

Roberts, while not sole agent for the plane, has handled most of its business, using the craft for recent tours by Led Zeppelin, Elton John, Sonny & Cher and the Moody Blues.

Smaller groups, or less well-heeled ones, have a variety of other craft available for charter, and Roberts is even arranging a tour for the Allman Brothers Band which will utilize an L-100 Hercules—a huge cargo craft originally developed for airlifting military equipment and personnel, and distinguished by the capability to carry whole vehicles inside its fuselage—when the band has to play consecutive shows on opposite sides of the country. Using the Hercules, the band will be able to transport its entire sound system and all equipment in one trip, unloading quickly on arrival.

Hassles & Comfort

Roberts noted that the primary attraction for such a service lies in the traditional hassles facing the touring

(Continued on page 22)

Panza, Wright Firm Formed

SAN DIEGO—California Festival Presentations has been formed as a concert promotion unit here by Bob Panza and Bill Wright, who were formerly with People's Concerts in this city.

'Big Band' For Vegas

LAS VEGAS—Sam Melchionne has obtained men who once played with Glen Miller, Artie Shaw, Charlie Barnett and Paul Whiteman to provide a "Big Band Cavalcade" dance held at Dusty's Playland.

Playing lead saxophone was Gene Rosati who had played for Charlie Barnett and Vaughn Monroe. Drummer Bill Blakestad was once a member of the famous Stan Kenton band.

The "Big Band Cavalcade" dance got under way at 10 p.m. Friday and continued through 4 p.m. Saturday. The music ran the gamut of the 30s, 40s and 50s. Norman Kaye, once a member of the Mary Kaye Trio was a guest.

Theme for this Las Vegas first was pink; pink carnations, pink lighting, pink champagne and Henry Mancini's "Pink Panther," which was the theme song.

"This is a very important evening for Las Vegas and Big Band music," said Melchionne, who hired trumpeter Burt Pederson to contract the 16 men for Melchionne's Big Band Cavalcade. He was the same person responsible for hiring members of both Dorsey brothers, Xavier Cugat and the great Paul Whiteman bands.

"People have been looking for a place to go where they can not only hear the good music of the past, but dance to it. Now it's here and it'll be up to them whether they support it!" stressed Melchionne.

The Cavalcade was booked into Dusty's Playland two weekends in a row ending Nov. 9. Price of admission for six hours of dancing was \$4 per person, with parking free.

Firm to Rate Club Talent for Buyers

• Continued from page 3

a need to upgrade the reputation of lounge entertainment.

The Council will present MERC awards to various acts of specific categories elected by the voting subscribers at an annual convention and awards dinner.

The Council aims to establish a rating system for talent; to publish weekly entertainment reports and a quarterly magazine of artist evaluations and showcase reports; and to serve as an impartial clearing house of records and statistics, offering a WATS telephone service for last minute information on changes in acts, problem acts, or other data pertinent to buyers of lounge talent.

"Most lounge acts are bought blind for a blind room, and for this reason, lounge acts are at the lowest end of the entertainment field, although there are 10,000 nightclubs, with the hotel chains accounting for 6,500 of these. We hope to bring it up to the level of the motion picture academy," Shoup stated.

Directors of the fledgling group are John Shoup; J. Michael Dunham, entertainment director, Ramada Inns, Inc. and former leader of the group Here and Now; Merle Howard, Entertainment consultants, Sheraton World Corp., and former entertainment buyer for Del Webb properties; Stuart I. Weisberg, director of Talent, Showtown Productions, Division, Holiday Inns, Inc. A vacancy caused by the recent death of David Victorson, vice president entertainment, Hilton Hotels Corp., will be filled by a representative of the company.

Two Categories

Three other directors will be nominated with one to represent a booking agency, Shoup said.

Executive director is Francis Kerr, most recently with the Chicago Chamber of Commerce, and prior to that, account supervisor for J. Walter Thompson, handling various associations and councils including the National Restaurant Association.

Two categories of subscribers have been defined: those who purchase entertainment for their own property are reporting and voting subscribers responsible for sending in a weekly evaluation report of acts used; and corporations or individuals with services, talent or products related to the nightclub industry are

non-reporting and non-voting subscribers. Initiation fee is \$50, with annual dues \$100.

Shoup estimated the first year membership will be between 1,100 and 1,500 with a potential membership of 15,000.

The Council will concentrate attention on acts of three or more, comedians, and some production numbers, in the U.S. and Canada. Shoup stressed that the Council will not interfere with booking agencies.

The projected monitoring capacity set forth by MERC is similar to performance report systems used by the National Entertainment Conference in assessing campus appearances, and more recently adopted by the Country Music Promoters members in Nashville.

Nederlander Expansion

NEW YORK—The Nederlander organization, which operates theaters in Detroit, New York, Chicago, Washington, Columbia, Md. and Holmdel, N.J., is expanding its activities into new markets and venues.

Firm currently operates the Pink Knob Pavilion (Detroit), Merriweather Post Pavilion (Columbia, Md.), The Palace Theatre (New York), the National (Washington), Fisher Theatre (Detroit), the Uria Theatre (New York) and the Garden State Arts Center (Holmdel, N.J.), the McVickers, Studebaker and Civic Theatres (Chicago).

Nederlander has recently presented Elton John concerts at Baltimore's Civic Center and Detroit's Cobo Hall, and plans also include a Pointer Sisters date at the Lyric Theatre in Baltimore on Dec. 2.

In line with the move, James Nederlander, firm president, has made several new staff additions (see Exec Turntable) including the addition of Stan Feig, formerly with Ron Delsemer here, as director of concert promotions.

RCA Country Acts in Tour Of Europe

NEW YORK—Chet Atkins, Dottie West, Jim Ed Brown, Bobby Bare and Danny Davis, and the Nashville Brass will be among RCA country artists leaving for live appearances in Europe later this month. "The Nashville Cavalcade," as the package is dubbed, begins concerts in London on Nov. 18, winding up in Birmingham, England on Dec. 2.

Led by Atkins, the Cavalcade will offer both European established country acts, such as Miss West, Brown and Bare, and will help introduce Danny Davis and his group to European audiences. Traveling with the artists will be Nashville ambassador Mary Reeves.

Atkins, division vice president of country music for RCA, will appear in concerts in London, Oslo, Dublin and at the British Country Music Association Awards banquet in London.

A major promotional campaign is set to help establish Davis and the Nashville Brass.

Also attending the CMA-England awards banquet will be RCA artist Hank Snow, who is just concluding a European concert tour.

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Signings

Peter Noone, formerly Herman of Herman's Hermits, now signed as solo artist with Mercury Records. . . . John O'Banion has signed a multiple record deal with Bell Records. Lee Pockriss, "Playground in My Mind" author, has written four new tunes for O'Banion's first session. . . . Robby Kreiger and John Densmore have formed the Butts Band with Jess Roden, Phillip Chen and Roy Davies. Group is signed with Blue Thumb. . . . Apaloosa signed with Bob Zimmerman's Clean Air Productions. . . . Graves-Mitchell-Clayton, a five man r&b-rock group from Ohio, has signed with Pleasure Records. . . . Meatloaf, actor and vocalist, has been signed to RSO Records. First single release is "More Than You Deserve." An album follows.

Garland Greene has signed a long term recording contract with Spring Records, distributed by Polydor. "He Didn't Know (He Kept on Talking)," is the first Spring single with an album expected after the first of the year. . . . The Black Byrds signed to Fantasy Record under an agreement with Black Byrd Productions. . . . The Chuck Wayne/Joe Puma Duo has signed with Choice Records. First album release is expected shortly. . . . Atlantic has signed Gary Farr, late of the British blues band, Gary Farr & the T-Bones. First album is "Addressed to the Censors of Love," recorded in Muscle Shoals with Jerry Wexler producing.

Gospel name Laverne Tripp has signed a recording pact with QCA Records, Cincinnati, and makes his debut as a country singer with a single titled "Ole Truck."

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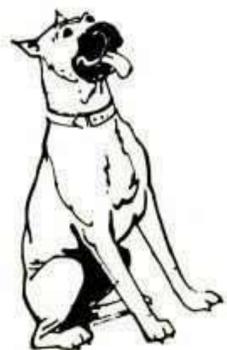
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MCA's fall collection:
A rich harvest of musical fashion, from Jerry Jeff Walker to live, 2-album Wishbone Ash. Five country albums, two soundtracks, Roger Williams "Live," Andy & David Williams, and two more rock albums round out November's 13-album release. A bumper crop, from MCA.

"SUNSHINE," Original T.V. Soundtrack
Universal Studios produced the CBS-Television special about a young mother's decision to live or to die. MCA-387

LIVE DATES/Wishbone Ash
One of the best of the British bands, a two-record set of Wishbone Ash, rocking hard and live on tour. MCA2-8006

VIVA TERLINGUA!/Jerry Jeff Walker
There are a lot of people on Jerry Jeff's new album, cheering and screaming and playing right along- you'd never know he went to a ghost town in Texas to do the recording. But then, Jerry Jeff takes his friends wherever he takes his music. MCA-382

LIVE/Roger Williams
Roger Williams plays music to be enjoyed in tranquility, burgundy music to paint a mood quite a contrast to lively Magic Mountain, the Southern California amusement center where this album was recorded. MCA-378

FRIENDS AND LEGENDS/Michael Stanley
Michael Stanley debuts on MCA with an album that should make a few more friends and legends of his own—he wrote the songs, and he sings them the way he first heard them. MCA-372

FANFARE/Elijah Sounds of the South
Al Kooper chose Elijah to be one of the select groups on his new label—he heard them in L.A., he took them to Atlanta, and now they've gone national, thanks to their exciting first album, hot Southern rock. MCA-377

BREEZY, Original Movie Soundtrack/Michel Legrand
Michel Legrand composes and conducts luscious music, and "Breezy" is no exception—it's a love story directed by Clint Eastwood, and the soundtrack is full of lovely music. MCA-384

ONE MORE TIME/Andy and David Williams
The Williams Twins are back—by popular demand! And they've got enough great new songs to satisfy all their fans— from 8 to 80. MCA-346

CLINGING TO A SAVING HAND/STEAL AWAY/Conway Twitty
This is Conway's first religious album, and he's proud of it—he figures he has a lot of reason to raise his voice in praise. MCA-376

BEAN BLOSSOM/Bill Monroe
A collector's item before it's even released—the two-record set of Bill Monroe's Bean Blossom bluegrass festival in Bean Blossom, Indiana, complete with some very special guests. MCA2-8002

NEW SUNRISE/Brenda Lee
Just back from a triumphant British tour, Brenda now has a triumphant new album. Brenda is an old friend—her songs are new friends to be discovered and enjoyed. MCA-373

KENTUCKY SUNSHINE/Wayne Kemp
Country music is music of and about people, and Wayne Kemp understands country because he understands people—listen to his songs, and you'll know why he's one of the finest writers and singers in the business. MCA-369

CAN I SLEEP IN YOUR ARMS/ LUCKY LADIES/Jeannie Seely
Jeannie can usually be seen and heard on the road with Jack Greene, but on this album she's on her own, and it's a delight. Up-tempo tunes and a lot of feeling from one of the nicest country ladies. MCA-385

Studio Track

By SAM SUTHERLAND

Recording at home has become a relatively familiar option for artists in recent years. But **Lee Michaels** began assembling his LP's at home somewhat earlier than most, starting with his "Barrel" set, recorded on an eight-track using a modest Langevin board.

Right now, Michaels is finishing his second LP for Columbia. "This'll be my seventh album recorded in my own studios," Michaels commented, and then proceeded to offer a glimpse of a rather novel remote unit that forms the electronic heart of his studio operation. At present, the truck is being used at his Mill Valley home, marking the second project to be completed with the unit, which Michaels unabashedly feels is one of the most impressive around.

Built in L.A., using a variety of components, Michaels' truck, while using a compact truck chassis, is laid out differently from most remotes: "The rear of the truck is all glass," he noted, adding that protective doors

at the back of the unit slide back to reveal that "control room window." "The board faces the rear of the truck, with a couch below the console and in front of the glass. The tape machines are situated behind the console, toward the front of the truck, and the monitors are placed just above the glass. It's set up like a studio control room."

Rather than use closed circuit television, vital to remote vans that are geared for concert hall hook-ups, Michaels designed his van primarily for home use. The truck can be backed up to his studio, and the glass "control window" can be set against the window of the room where he records. Since he personally prefers that visibility to a small-screen video monitor.

The real attraction of the layout comes in mixing, however. "Instead of looking into an empty studio, at cables and mikes or whatever, you can just drive out to the mountains, and look at whatever you want. You can mix your tapes and watch the

ocean, or gaze out at a forest," Michaels noted.

If that sounds like a situation designed for distractions, it's significant that the new Michaels set was recorded in just over a week. Michaels estimates that, with sweetening and mixing, the project will be finished in under three weeks.

The set also marks a reunion with drummer Frosty, who's playing with Michaels for the first time in three years.

As for the van, its vital statistics include a Spectra Sonics console, AKG echo, a Scully 16-track tape machine, UREI limiters and DBX noise reduction. Inside, the control area has been acoustically (and visually) treated by the installation of African rosewood panelling. **George Koch** serves as engineer and main man for the vehicle.

Is he scouting clients? Nope. Michaels said that he found the day to day hassles of booking the truck and tracking down outstanding bills to be a waste of time. He may be renting the facility out to other artists who want use of the set-up for a month or more. But if he wants to record on the road, he'll probably contract a conventional remote unit designed for concert tracking.

* * *

Down in Muscle Shoals, **Fame Recording Studios** is winding up a renovation program that now brings a spanking new MCI console into Studio A. That room's Flickinger console has been moved into Studio B, and that now means two 16-track rooms are in operation, with newly-acoustic treated control rooms also assisting in the revamp process.

In line with the changes in the rooms themselves, there's a flurry of session work as well. Since **Paul Anka** was in to cut his first sides for **Fame**, **Far Out Productions** has brought in **Uncle Tom**, a band that will receive production guidance from **Rick Hall** himself. Hall is also due to produce sessions with **Mac Davis** for Columbia.

Also due in: **John Fred**, the same man responsible for "Judy in Disguise," to be produced by **Ernest Jackson**. ... **Fame's** own rhythm section, the **Fame Gang** (although that name may not be used for the finished product), is cutting an LP. With **Travis Wammack** and **Ken Bale** on guitars, **Jerry Bridges** on bass, **Roger Clark** on drums, **Tim Henson** on keyboards and **George** (Continued on page 22)

Wakeman U.K. Solo

NEW YORK—Rick Wakeman, keyboard player for Yes and a solo artist for A&M Records, performs Jan. 18 at London's Royal Festival Hall, accompanied by the London Symphony Orchestra.

The concert is slated for live recording, to follow up Wakeman's solo LP debut, "The Six Wives of Henry VIII." The evening's two performances will include material from the first album, as well as new material to be recorded as "Journey to the Center of the Earth," based on the Jules Verne novel.

Plans all for rush-release on the album in January. The concert may also be filmed, pending approval from the facility, for eventual video cassette distribution.

Show is being produced by Brian Lane, manager of Yes and head of Fragile Artists, Lou Reizner and Barry Dickens of MAM Agency.

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

PAUL ANKA (Fame): Millrun Theatre, Chicago, Nov. 13-17.

***ARGENT** (Epic): Adelphi Univ., Garden City, N.Y., Nov. 13; Chrysler Auditorium, Norfolk, Va. (14); Lafayette College, Eaton, Pa. (16); Academy of Music, N.Y. (17); Orpheum Theatre, Boston (18); Municipal Auditorium, Atlanta, Ga. (21); Bayfront Center, St. Petersburg, Fla. (22); Seminole Turf Club, Casselberry, Fla. (23); Jai Alai Fronton, Miami Beach (24); Jacksonville Univ., Fla. (29).

***BEACH BOYS** (Reprise): Denver, Colo., Nov. 14; Celebrity Theatre, Phoenix, Ariz. (15); Anaheim Convention Center, Calif. (16); Winterland, San Francisco (17-18); Chico State College, Calif. (20); Sacramento Memorial Auditorium, Calif. (21); La. State Univ., Baton Rouge (30).

WILLIAM BELL (Stax): Jackson, Minn., Nov. 16-17; Auditorium, Shreveport, La. (23); Meridian, Miss. (24); Dashiki Club, Mobile, Ala. (30).

BIRTHA (ABC): The Sopwith Camel, Glendale, Calif. Nov. 16-17.

BLOODROCK (Capitol): The Store, Emporia, Kansas, Nov. 28; Canterbury Court, Manhattan, Kansas (30-Dec. 1).

***BLUE ASH** (Mercury): Cardinal Muny High School, Youngstown, Ohio, Nov. 16; Defiance, Ohio (17); St. Benedict Catholic Church, Carrolltown, Pa. (21); The Apartment, Youngstown, Ohio (23).

JERRY BUTLER (Mercury): Mobile Coliseum, Ala. Nov. 30.

***CANNED HEAT** (United-Artist): Armory, Rockford, Ill., Nov. 16; Philharmonic Hall, N.Y. (17); Armory, Manassas, Va. (18); Univ. of Wisc. Stout (19); N.C. Mu-

nicipal Auditorium, Charlotte (21); Ontario Motor Speedway, Calif. (24); The Gardens, Vancouver, B.C. (29); Paramount Theatre, Seattle, Wash. (30).

RITA COOLIDGE (A&M): Masonic Auditorium, Detroit, Nov. 29; O'Shaughnessy Auditorium, St. Paul, Minn. (30).

***CYMANDE** (Janus): Univ. of Pittsburgh, Pa., Nov. 14; Univ. of Buffalo, N.Y. (16); Orangeberg, S.C. (17); Lagoma Ballroom, Washington, D.C. (21); Philadelphia Hotel Athletic Club, Pa. (22); Exodus Club, Philadelphia, (29-Dec. 1).

***CHRIS DARROW** (United Artist): College of S. Utah, Cedar City, Nov. 12; Ice House, Provo, Utah (16); West Wyo. College, Rock Springs (19).

MICHAEL DAY (Columbia): Mrs. Ore House, N.J., Nov. 14-17; Capricorn Club, N.J. (28-30).

DILLARDS (Columbia): Town Hall, Chapel Hill, N.C., Nov. 12-14, Memphis, Tenn. (16-18).

DR. JOHN (Atlantic): Troubadour, Los Angeles, Nov. 27-30.

***EAGLES** (Elektra): Holy Cross College, Worcester, Mass., Nov. 30.

***EMERSON, LAKE & PALMER** (Manticore): Jai Lai Fronton, Miami, Fla., Nov. 14-15; Coliseum, Jacksonville, Fla. (16); Auditorium, W. Palm Beach, Fla. (17); Curtis Hixon Hall, Tampa, Fla. (18); Civic Center, Roanoke, Va. (20); Convention Center, Louisville, Ky. (21); Cincinnati Gardens, Cincinnati (22); Civic Center, Charleston, W. Va. (23); Coliseum, Indianapolis State Fair, Ind. (24); Municipal Auditorium, Nashville, Tenn. (25); Univ. of Ill. Champaign (26); State Fair Arena, Oklahoma City (28); Memorial Auditorium, Des Moines, Iowa (30).

***EXILE** (Wooden Nickel): Lexington, Ky., Nov. 16; Pikeville College, Ky. (17); Blue Grass Center, Louisville, Ky. (18); Lexington, Ky. (21); Monticello, Ky. (22); Reflections, Cincinnati, Ohio (25); Clarksville, W. Va. (30).

(Continued on page 20)

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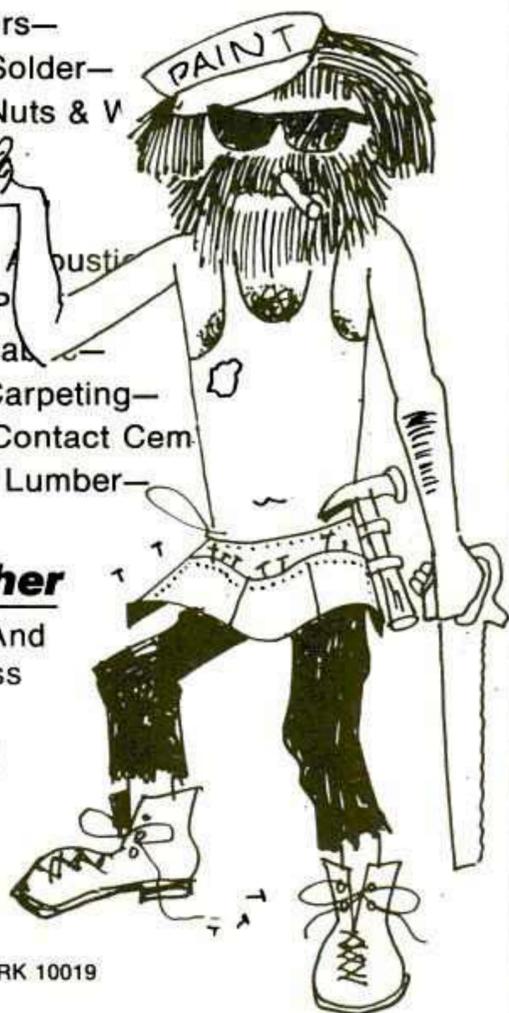
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Management III
Produced by Milt Okun

Forest Drops Agency; Returns to Concerts

LOS ANGELES—David Forest, 24-year old president of his own rock booking agency here, has announced he is dissolving that agency to return to concert production and management.

Forest's new firm, Fun Productions, will promote concerts in California, Arizona, Utah and New Mexico. Forest began a career that included booking for IFA and CMA during his undergraduate days at Stanford, where he promoted and

booked through an agency which he called NBC Booking Agency.

Forest, who left CMA as a vice president in Dec., 1972, to helm his own agency is freeing all his talent to seek other agency affiliations. His roster included: Leon Russell, Tower of Power, J.J. Cale, Freddie King, Cold Blood, Delaney Bramlett, Sylvester and the Hot Band, the Elvin Bishop Band, Bloodrock and El Rocho. Fun has already set promotions through the state for early 1974.

Who/Where/When

• *Continued from page 18*

FERRANTE & TEICHER (United Artist): Mayo Civic Auditorium, Rochester, Minn., Nov. 15.

FLOOD (GRC): Grant's Lounge, Macon, Ga., Nov. 22-24.

KINKY FRIEDMAN (Vanguard): Harvard Univ., Cambridge, Mass., Nov. 14; George Washington Univ., Washington, D.C. (15); Univ. of Buffalo, N.Y. (16); Univ. of Toronto, Canada (17); N.Y.U., N.Y. (20); Max's Kansas City, N.Y. (21-26); Main Point, Bryn Mawr, Pa. (29-Dec. 1).

GRIN (A&M): New York, Nov. 15; Music Hall, Boston (16); Academy of Music, Philadelphia (17); Auditorium, Chicago, (20); Berkeley Theatre, Calif. (23).

RICHARD HARRIS (ABC): Fairmont Hotel, Dallas, Texas, Nov. 12-17; Johns Hopkins Univ., Baltimore, Md. (18); Bushnell Memorial Hall, Hartford, Conn. (22); Felt Forum, N.Y. (24); Shubert Theatre, Philadelphia, (25); Slippery Rock State College, Pa. (26); Ohio Northern Univ. Ada (27); Heinz Hall, Pittsburgh, Pa. (28); Detroit (29); Veterans Memorial Auditorium, Columbus, Ohio (30).

HOT DOGS (Stax): The House, Memphis, Tenn., Nov. 12-17.

HUMBLE PIE (A&M): Forum, Los Angeles, Nov. 15; San Diego Sports Arena, Calif. (16); Selland Arena, Fresno, Calif. (19); Salt Palace, Salt Lake City, Utah (21); Paramount Theatre, Portland, Oregon (23); Paramount Theatre, Seattle, Wash. (24);

Coliseum, Denver, Colo. (27); Municipal Auditorium, Kansas City, Mo. (28); Assembly Center, Tulsa, Okla. (29); Tarrant County Convention Center, Ft. Worth, Texas (30).

BOBBY HUMPHREY (United Artist): Lighthouse, Hermosa Beach, Calif., Nov. 27-Dec. 9.

FERLIN HUSKY (ABC): Pendulum Lounge, Des Moines, Iowa, Nov. 14-15; Country Palace, Toledo, Ohio (16); Wheeling Jamboree, W.Va. (17).

BILLY JOEL (Columbia): Massey Hall, Toronto, Canada, Nov. 13; Kleinhans Music Hall, Buffalo, N.Y. (14); Syria Mosque, Pittsburgh, Pa. (15); Richmond, Va. (16); Philadelphia, (17); Washington, D.C. (18); Veterans Memorial Auditorium, Columbus, Ohio (20); Max's Kansas City, N.Y. (21-26); Allentown, Pa. (27); Civic Auditorium, Jacksonville, Fla. (29); Baton Rouge, La. (30).

GEORGE JONES & TAMMY WYNETTE (Epic): Christmas Village-Fairgrounds, Nashville, Tenn., Nov. 13; Onandaga War Memorial, Syracuse, N.Y. (16); Kleinshans Music Hall, Buffalo, N.Y. (17); Masonic Auditorium, Toledo, Ohio (18); Macy's Parade, N.Y. (21-22); Proctor Theatre, Schenectady, N.Y. (23); Auditorium, Rochester, N.Y. (24); Masonic Temple, Scranton, Pa. (25); Reo Palm Isle, Longview, Texas (30).

THE LETTERMEN (Capitol): Masonic Auditorium, Toledo, Ohio, Nov. 22; Music Hall, Cleveland, Ohio (23); Memorial Hall, Dayton, Ohio (24); Taft Auditorium, Cincinnati, Ohio (25); Holiday House, Monroeville, Pa. (26-Dec. 9).

JAMES LEVINE (Capitol): New York, N.Y., Nov. 13-24-28.

LINDA LEWIS (Reprise): Idaho State Univ., Pocatello, Nov. 14; 7th Street Theatre, Hoquiam, Wash. (15); Central Wash. State College, Ellensburg (16); Western Wash. State College, Bellingham (17); Univ. of Wash., Seattle (18); Paul's Mall, Boston (19-25); Bijou, Philadelphia (27-Dec. 2).

CHRISTA LUDWIG (Capitol): New York, Nov. 12 & 15; Chicago, (16).

LORIN MAAZEL (Capitol): Cleveland, Ohio, Nov. 19-Dec. 22.

CHUCK MANGIONE (Mercury): Bitter End, N.Y., Nov. 14-19; St. Bonaventure Univ., N.Y. (30).

LEE MOORE (Natural-Sound): Griltz Hotel, Verona, Pa., Nov. 17.

J.F. MURPHY & SALT (Columbia): Max's Kansas City, N.Y., Nov. 14-18.

RANDY NEWMAN (Warner Bros.): Univ. of Ala., Tuscaloosa, Nov. 30.

DOROTHY NORWOOD (GRC): Enon Baptist Church, Philadelphia, Nov. 12; Buffalo Auditorium, N.Y. (18); Holy Trinity Church, Rochester, N.Y. (19).

YOKO ONO (Capitol): Philharmonic Hall, Miami, Fla., Nov. 30.

OREGON (Vanguard): Metro, N.Y., Nov. 15-19; My Father's Place, Roslyn, N.Y. (21-25); Case Western Univ., Cleveland, Ohio (30).

TONY ORLANDO & DAWN (Bell): Riviera Hotel, Las Vegas, Nev., Nov. 19-22.

COURTLAND PICKETT (Elektra): Western Carolina Univ., Cullowhee, N.C., Nov. 20; Municipal Auditorium, Panama City, Fla. (21); Laurel Municipal Auditorium, Miss. (22); Coliseum, Jackson, Tenn. (23).

DAVID PORTER (Stax): Akron, Ohio, Nov. 8-14; Youngstown, Ohio (14); Cleveland, Ohio (14-15).

BILLY PRESTON (A&M): Music Hall, Boston, Nov. 13; Bushnell Auditorium, Hartford, Conn. (16); Municipal Auditorium, Bangor, Maine (17); Eastern Ky. State, Richmond, Ky. (19); A&M Univ. College Station, Texas (21).

THE RASPBERRIES (Capitol): Doss High School Gym, Louisville, Ky. Nov. 17.

RED, WHITE & BLUE (grass) (GRC): Exit Inn, Nashville, Nov. 14-17.

RENAISSANCE (Capitol): Smiling Dog Saloon, Cleveland, Ohio, Nov. 13-15; Lafayette College, Eastern, Pa. (16); Philharmonic Hall, N.Y. (17); St. Paul Arena, Minneapolis, Minn. (19); Festival, Charlotte, N.C. (21); Wheeling Field House, Chicago (23); Masonic Temple, Detroit (24).

(Continued on page 22)



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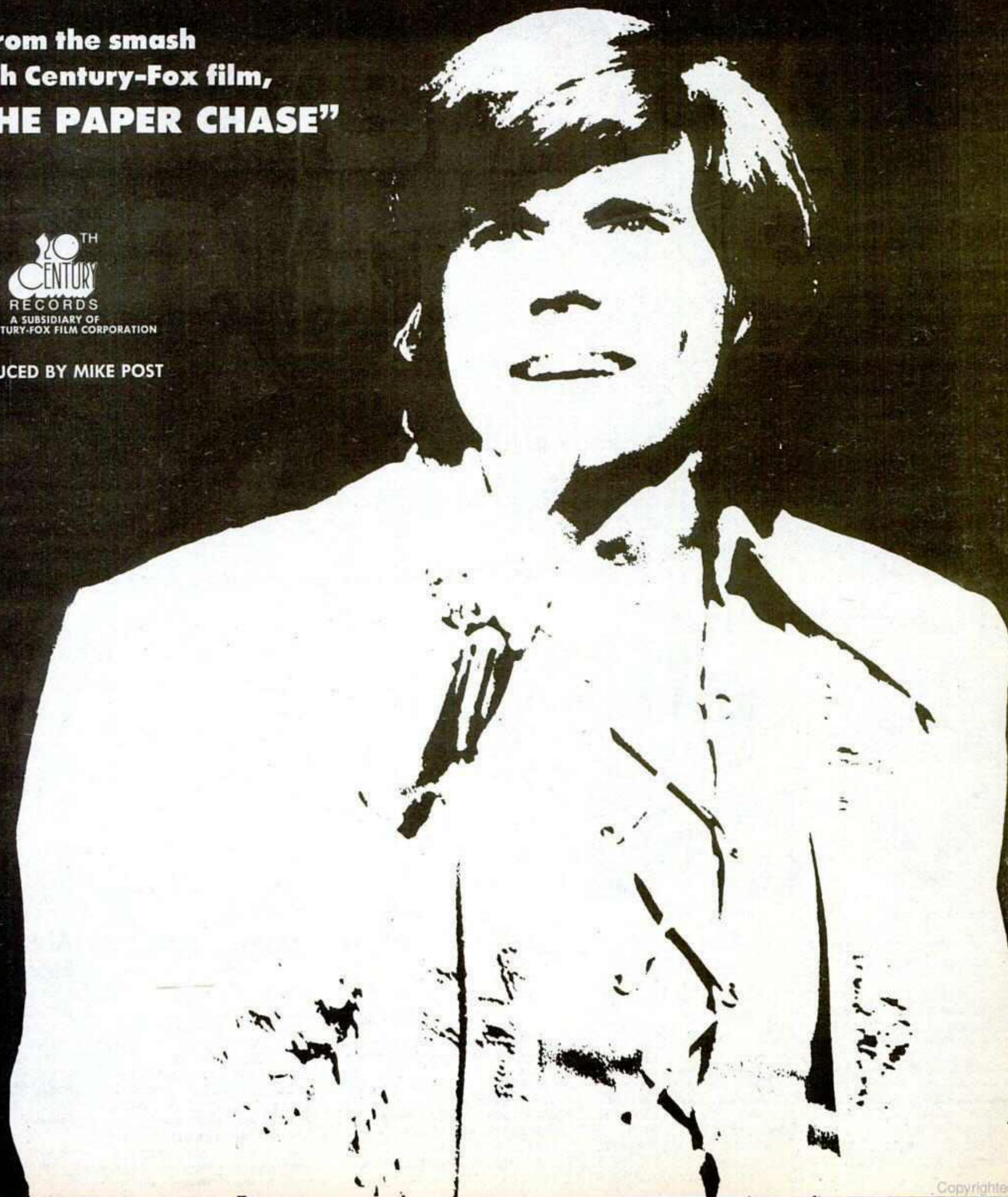
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Talent in Action

LINDA RONSTADT
ROGER McGUINN

Roxy, Los Angeles

Rarely does one find a bill which features two headline calibre artists, but the recent appearance here of Linda Ronstadt and Roger McGuinn was just such an occasion.

Despite her youth, Ms. Ronstadt is a veteran of both the rock and country fields and she displayed her ability in both areas during her Roxy stand. Whether handling pop material such as "Long Long Time" or the countryish "Silver Threads and Golden Needles," she showed herself as a strong vocalist and fine interpreter of her material. A few opening night mixups were obvious between Ms. Ronstadt and her excellent band, but this is understandable and did nothing to distract from an overall excellent performance.

Roger McGuinn is, of course, the former leader of the Byrds and is most definitely on his way to establishing a solid solo career. McGuinn's strategy of mixing familiar Byrd tunes with his new material was a clever move, allowing the audience to absorb his solo tunes at its own pace. With the exception of "So You Want to Be a Rock and Roll Star" and "Mr. Spaceman," McGuinn did not dwell on the Byrds' major hits. Rather, the songs were excellent LP cuts such as "Chestnut Mare," and "Draggin'," story of a drag race between two 747's from his own LP. McGuinn showed his usual prowess on 12 and 6 string guitar and his voice is as strong as ever. The only complaint would have to center around the band, which was almost overpowering at times.

BOB KIRSCH

ERIC KAZ
JOEL ZOSS

The Metro, New York

Two fine young songwriters whose writing and playing first surfaced via the Woodstock musical community shared a recent bill at the Metro and offered ample evidence that their better known material, recorded by other artists, wasn't the extent of their potential musical impact.

Eric Kaz, whose second Atlantic album is expected shortly, is best known for a number of tunes recorded by Tracy Nelson & Mother Earth and later on by artists such as Bonnie Raitt and Tom Rush. Kaz's strongest material, such as "Cry Like a Rainstorm," covered by Ms. Raitt, or "Tonight, The Sky's About To Cry," recorded by Mother Earth several years back, is characteristically dark, often painful and frequently compelling. Performing in a distinctive, reedy vocal style, accompanying himself on piano and guitar, Kaz projects the painful elements effectively, but the emphasis on continually despondent, introverted tunes—"Sometimes I'm up, most times I'm down" seemed to sum up the evening, as noted in "Rainstorm"—was excessive. Had the set been a

few tunes shorter, or had a few tunes been lighter in tone, Kaz would have sustained his audience more effectively.

Joel Zoss is a solid guitarist, distinctive vocalist and a writer of obvious promise. Zoss turned in a varied set, paced neatly from wry humor to tough yet moving ballads like "Stayed Too Long At The Fair," a tune covered by Bonnie Raitt and here given a wearier, hard-edged reading of equal merit.

SAM SUTHERLAND

JERRY WALLACE
EDDIE DEAN

Palamino, Los Angeles

A vocal veteran who has had hits in both rock and now country, MCA's Jerry Wallace is currently riding the country top five with "Don't Give Up On Me." With his sweet medium-tenor voice and slightly madcap manner, Wallace drew a full crowd to the cavernous Palamino and provided a pleasing set recapping his career hits.

A welcome surprise was Eddie Dean, long-time cowboy actor now nearing 70 but with a booming baritone and finger-picking prowess that won awed response from the Palamino's youthful, long-haired current back-up group, the Sundance Band.

NAT FREDLAND

THE MOODY BLUES

Madison Square Garden, New York

Sports arenas have never been the ideal venues to fully enjoy a live concert in. More often than not, lighting is shoddy, viewing is poor and sound dismal. Forget intimacy, these places are made for hockey players not musicians. Lately however, Garden concerts have been improving in all of these departments—the recent Jethro Tull appearance a fine example. Sadly, it's fans who wind up with a seat a city block from the stage or worse yet, behind it, who are the biggest losers.

The Moody Blues, so meticulously recorded on records, were ravaged by a sound system designed for the ears of the deaf. Credit the group with valiantly trying to override the problem, at least acknowledging it. Distortion plagued the entire set, especially the vocals when Justin Hayward would reach for notes like those written for "Nights in White Satin." And it's very annoying listening to sound cut in and out while a group is playing, more so when it's a group as professional as the Moodies. Piercing feedback broke the spell on too many songs.

In all fairness to the band, the music they selected to play was a thoughtful representation from past London/Deram/Threshold albums and would have been delightful had the Sound Gods been kind. The audience deserves kudos for being both respectful and responsive in light of the situation, which at best was tolerable.

The Moody Blues deserve to be heard right. Maybe on their next sojourn to the City, that opportunity will present itself. It certainly was not apparent at the Garden.

The Nicky James Band opened the evening's program with a standard set of hard, blues based music. As so often happens to second bills, anticipation overshadowed attention. Caught on its own, the Threshold group might fare better.

PHIL GELORMINE

JIM DAWSON
LORI LIEBERMAN

The Bitter End, New York

Jim Dawson has consistently drawn strong crowds for his appearances here, and his most recent engagement was no exception. Dawson's strong voice, warm presence and self-penned material were all in evidence, as noted in Talent in Action earlier.

Making her N.Y. debut was Lori Lieberman, Capitol Records artist, supported by a supple back-up. Ms. Lieberman has a full, rich voice with a purity that she thankfully emphasizes rather than avoids, as is too often the case with performers hoping to cover new stylistic ground by abandoning technique. Her stylings are continually powerful in their restrained but carefully developed emotional content.

As for her material, Ms. Lieberman continues to work with producers and mentors Charles Fox and Norman Gimbel, who do all the writing. Their strongest moments come with folk-styled ballads, while several more satirical efforts seemed a bit forced. Most celebrated is the new classic "Killing Me Softly," but there were other tunes with similar power and equally haunting melodic strength.

SAM SUTHERLAND

DALTON & DUBARRI

Troubadour, Los Angeles

A likeable duo with a definite Seals & Crofts sound quality, Dalton & Dubarré impressed successfully at their Columbia-sponsored live debut. Act began with warm acoustic numbers and then led their strong rhythm section into a rocking electric finale. Dubarré sings lead and does the friendly rapping between numbers. Dalton harmonizes and plays guitar.

Headliners, Ashford & Simpson, will be reviewed in upcoming New York concert hall date at management's request. D&D won a lot of cross-country bookings as result of response to this date and could be big with some more AM oriented hit material.

NAT FREDLAND

Roberts Tours

Continued from page 16

band, particularly when dates are spread out across the country but paced quickly with consecutive appearances. Coordinating tickets and departure times (which may involve switching airlines), hotels, cabs and limousines and other vital problems is often virtually impossible using conventional commercial transport.

This way, Roberts noted, the band has the option on departure (times, as well as an added flexibility in landing sites, and other services include complete touring information packages, distributed to musicians, road managers and other personnel), that provide all necessary dates for handling any emergency or any problems incurred at each point along the tour.

Roberts also cites the freedom from red tape in the airport, particularly in security procedures, which minimize hassles and expedite quicker arrival and departure.

As for other services, they include use of an 80-foot schooner in the Hawaiian Islands, where groups can go to relax after touring. After weeks or months on the road and in the air, Roberts claims a voyage under sail is virtually therapeutic, and those clients who've taken the schooner for several days have found the trip quite a reward.

Plans include availability of a wider range of rapid change aircraft, which enable rapid rearrangement of interiors to handle different cargo and passenger needs.

Roberts' next project is to convert a scenicruiser bus for touring use.

Who/Where/When

Continued from page 20

RIPPLE (GRC): Apollo Theatre, N.Y., Nov. 9-15; Ciro's, Philadelphia (16-17); Riverside Ballroom, N.Y. (21).

TODD RUNDGREN (Bearsville): Ford Auditorium, Detroit, Nov. 13; Massey Hall, Toronto, Ont. Canada (14); Columbus, Ohio (15); Xavier Univ., Cincinnati (16); Arie Crown Theatre, Chicago (17); Kiel Opera House, St. Louis, Mo. (18); Constitution Hall, Washington, D.C. (21); Eastwind Ballroom, Baltimore, Md. (23); Valley Forge Music Fair, Devon, Pa. (24); Boston Univ., Mass. (25); Univ. of Pittsburgh, Pa. (26); Univ. of Arkansas, Little Rock (28); Memphis State Univ., Tenn. (29); Univ. of Georgia, Athens (30).

SANTANA (Columbia): Colston Hall, Bristol, England, Nov. 13; Rainbow Theatre, London (14-15); Odeon, Birmingham (16); Hard Rock, Manchester (18); Phillipshall, Dusseldorf, W. Germany (20); Offenberg, W. Germany (22); Beublinger Hall, Stuttgart (23); Messe Halle, Frankfurt (25); Deutschland Hall, Berlin (27); Brussels, Belgium (28); Stadt Halle, Vienna, Austria (30).

RED SIMPSON (Capitol): Eldorado Club, Garden City, Idaho, Nov. 14-15; Civic Auditorium, Bakersfield, Calif. (21); Country City, Anchorage, Alaska (30-Dec. 1).

SIVUCA (Vanguard): Village Gate, N.Y., Nov. 13-26.

STRAY DOG (Manticore): Jai Lai Fronton, Miami, Nov. 14-15; Coliseum, Jacksonville, Fla. (16); Auditorium, W. Palm Beach, Fla. (17); Curtis Hixon Hall, Tampa, Fla. (18); Civic Center, Roanoke, Va. (20); Convention Center, Louisville, Ky. (21); Civic Center, Charleston, W. Va. (23); Municipal Auditorium, Nashville, Tenn. (25); Univ. of Ill., Champaign (26); State Fair Arena,

Oklahoma City (28); Memorial Auditorium, Des Moines, Iowa (30).

SUNDAY SHARPE (United Artist): West Point, N.Y., Nov. 21; Great Lakes, Ill. (24).

TOWER OF POWER (Warner Bros.): Shaboo Inn, Willimantic, Conn., Nov. 12; Atlanta Memorial Auditorium, Ga. (14); Fox Theatre, St. Louis, Mo. (15); HIC, Honolulu, Hawaii (21); Coliseum, Denver, Colo. (25); Civic Plaza, Phoenix, Ariz. (29); Civic Auditorium, Albuquerque, N.M. (30).

JON VICKERS (Capitol): Dallas, Tex., Nov. 25-Dec. 8.

LOUDON WAINWRIGHT III (Columbia): Troubadour, Los Angeles, Nov. 13-18; Tulagi's, Boulder, Colo. (20-24).

DOC WATSON (United Artist): Washington Univ., St. Louis, Mo., Nov. 16; Rivoli Theatre, Indianapolis, Ind. (18); Ebbets Field, Denver, Colo. (28-Dec. 2).

TIM WEISBERG (A&M): Back Door, San Diego State Univ., Calif., Nov. 16.

REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR (Stax): Chicago, Nov. 18; Keil Auditorium, St. Louis, Mo. (19); Dayton, Ohio (28).

PETER YARROW (Warner Bros.): Troubadour, Los Angeles (with Chip Taylor), Nov. 20; Troubadour, Los Angeles, Calif. (with Anne Murray), (23-25).

FRANK ZAPPA/MOTHERS OF INVENTION (Discreet): Masonic Temple, Detroit, Nov. 14; Palace Theatre, Waterbury, Conn. (16); Dome Arena, Monroe Fairgrounds, Rochester, N.Y. (17); Univ. of Waterloo, Ont., Canada (18); Memorial Auditorium, Buffalo, N.Y. (21); Philharmonic Hall, N.Y. (22); Massey Hall, Toronto, Ont. Canada (23); London Arena, London, Ont., Canada (24); Civic Theatre, Akron, Ohio (27); Ashland College, Convocations Center, Ashland, Ohio (28); Lowell Tech. Institute, Mass. (30).

Studio Track

Continued from page 18

Soule the principals, three of them vocalists, the album is expected to make a bid for some notoriety outside all those liner credits in the past... and Al Cartee, Fame's manager, forecasts some very heavy visitors in the near future, although he's being foxy enough to hold back on the names.

* * *

Initial reports on Capricorn's most recent studio renovation program sound enticing. One visitor, who returned from Macon, Ga., last week, noted that the room is still being checked out for any last-minute bugs or problems. But, despite Capricorn's prior reputation as one of the more technically sophisticated rooms in the South, it sounds like the new moves are designed to transcend geography.

Additions include a customized API console with a decidedly hefty price tag, and a new four-channel mixing room prepared by Westlake Audio.

As more information on that room arrives, the column will try and pass along the final configuration of the room.

* * *

Up in Stockbridge, Mass., Shaggy Dog Studio, the production facility opened awhile back by Gordon Rose, and designed as a full-service production environment where artists could gambol across the countryside and aspire toward the country ideal of being truly laid back, is also undergoing changes.

The chief one seems to be attitude. Ralph Mazza, the chief engineer there, feels that Shaggy Dog's past emphasis on environment, while reasonable enough in terms of promoting creativity, may have led some clients to think the room wasn't concerned with technical standards. Mazza's determined to change some minds on that score, so, for the time being, he and Rose are instituting a

more businesslike rate arrangement by returning to an hourly rate card. "We don't need to push the full-service concept, if people are going to think we're not technically competitive," Mazza commented. "We think our room can stand alongside many city rooms."

There are some technical modifications that might just back Mazza up. A new prototype Aengus console has been installed, and Mazza, who worked at Aengus with Bill Reisman awhile back, noted that the design is one of the most flexible, yet most compact, available. The entire console is self-contained, with a modular design eliminating the need for any outboard amps or other gear. He's also readying some new eight-position graphic equalizers for the unit, and 20 channels of DBX noise reduction are now available, with eight more channels on the way. AKG reverb is being used.

Among recent clients is John Pills, the guitarist and producer who has worked steadily with Arlo Guthrie and Ry Cooder, who has been producing some tracks at Shaggy Dog. Peter Yarrow has also handled some mixing there, while artists have included Freddy Scott and Johnny Shines, whose forthcoming Biograph set was produced (and accompanied) by David Bromberg.

Anka Set for Hometown

NEW YORK—Paul Anka will perform in a "Homecoming" benefit in his hometown of Ottawa, Canada, on Sunday (18) for a benefit show.

The one-man concert, set for the International Ballroom of the Skyline Hotel, will benefit the Queensway Carleton Children's Hospital. The audience is expected to include the city's mayor, Pierre Benoit, and other civic figures.

Anka recently signed with Fame Records.

New on the Charts



DAVID ESSEX



KEVIN JOHNSON

DAVID ESSEX (91) "Rock On"—Columbia

Essex is a handsome young Londoner whose single now breaking here was no. 1 in England. He first made his mark portraying Jesus in London's "Godspell" production and plays a rock star in an upcoming film with Ringo Starr co-starring as his manager. Manager Derek Bowman discovered David as a teenage drummer. U.S. representation by CMA. "Rock On" is surrealistic '50s memorabilia somewhat in "American Pie" vein.

KEVIN JOHNSON (85) "Rock 'n' Roll, I Gave You the Best Years Of My Life"—Mainstream.

Kevin Johnson is a neatly-bearded Australian who penned records for Tom Jones, Jim Ed Brown and Doug Kershaw while a contract writer for two years with Nashville's Tree music. He is represented by Good Thyme Records of Elizabeth Bay, Australia. His long (5:40) but catchy single tells the sad tale of a rock singer who never quite achieves success and winds up selling his guitar.

NAT FREDLAND

“McLean is no more dependent upon ‘American Pie’ for his reputation than Dylan is upon ‘Like a Rolling Stone.’”

Don McLean / Albert Hall

After receiving one of the warmest receptions that it's possible for a sepulchral Albert Hall audience to give there can be no doubt about either McLean's enormous popularity in this country, or his abundant talent.

It was the climax to a successful European tour which proved, for cynics everywhere, that McLean is no more dependent upon ‘American Pie’ for his reputation than Dylan is upon ‘Like a Rolling Stone.’

When I saw McLean on his last visit (at a memorable television concert) it was evident that many years of learning his trade in folk clubs—persuading an audience that his music was more interesting than their booze—had given him the necessary experience to construct a varied and compelling stage act.

Again it proved so on Monday. He just stands there and accompanies himself on either guitar or banjo, and puts together a very fine act.

After the perennial favourite, ‘Mule Skinner Blues’ he sang his first single, ‘Castles in the Air’, and seemed to be nervous, and catching at words, but when he delivered songs like ‘Birthday Song’ and ‘Three Flights Up’ it was obvious that something special was beginning to take shape.

What is so important to his act is that his vast appreciation of his musical heritage means that he laces his own compositions with other American songs; all kinds of mu-

sic have helped to influence him, something which his forthcoming album, ‘Playin’ Favorites’ will demonstrate.

Thus he included ‘Fool’s Paradise’, a little known Buddy Holly b-side, a handful of instrumentals (he’s a fine guitarist) and chorus songs, before closing the first half with ‘And I Love You So.’

The second half opened with ‘Everyday’,

which was quickly followed by an up-tempo ‘Dreidel’—a superior performance to the record. McLean was in complete control and the audience, despite their continued inability to keep time, joined in for everything.

There was a gentle ‘By the Waters of Babylon’, and several off the new album, including the beautiful single, ‘The Mountains O’ Mourne.’

In addition, ‘Bronco Bill’s Lament’ (still a hit single if United Artists choose to regard it as such) and

‘On the Amazon’, before he dutifully concluded with ‘American Pie’ and ‘Vincent.’

The overwhelming ovation was well-deserved. He returned, if I counted correctly, for four encores—‘Till Tomorrow’, a Patrick Skye song, ‘Nature Boy’ and a spiritual, ‘I Will Light The Way.’

Killing us softly with his songs, indeed. He’s a magnificent performer, and it was a shrewd BBC producer who decided to film the event for posterity.

—Bob Woffinden
New Musical Express
October 20, 1973



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Radio-TV Programming

LA's KROQ-AM's New FM Wing To Simulcast; Plan In-Depth Surveying

• Continued from page 3

city proper and can even be heard up the coast as far as Santa Barbara and down the coast beyond Oceanside. The two stations become one of the few music simulcast operations in a major market since the Federal Communications Commission ruled that AM-FM combinations had to separate programming at least 50 percent of the time in markets of more than 100,000 population.

In line with the new acquisition, which will for the first time make the format of KROQ-AM available to virtually the entire Los Angeles area (KROQ-AM has been hampered by a weak signal), Bookasta and program director Shadoe Stevens have revamped and revitalized the programming drive of the station.

"We want to be involved in launching new and exciting artists," Bookasta said.

Research Project

He pointed out that KROQ-AM had already instigated under Stevens five major cross-research projects. These include:

- Studying the national charts;
- Checking sales locally of both singles and albums;
- Tabulating phone requests around the clock;
- School reports; and
- A weekly Wednesday meeting where air personalities will be able to vote on the best of the new product.

"Yes, we're going back to the old DJ meeting system. We feel that we have the best air personalities in town and we feel that these personalities are the guys who have to deliver the music. They're not just robots. And, to be a real personality, we feel they have to get behind the music they play. They will also have the right to bring new records they've discovered on their own into the listening sessions so everyone else can hear them and vote on them.

School Correspondents

"Just because we're going to do vast amounts of research on music doesn't mean that we're going to let a computer do our programming. For example, we feel that other stations in the markets are more or less afraid to get involved with their listeners. So, we're setting up junior high, high school, and college corre-

spondents on every campus in the area. There will be two correspondents at each school. One of the correspondents will be a social correspondent. They will let us know what events are going on at their schools . . . and if one school is holding a dance to raise funds for some school project, we'll be glad to furnish them a "ROQ" personality free. This is nothing more than what Top 40 . . . or mass appeal radio stations . . . used to do back in the better days of this genre of radio.

The other correspondent will be a music correspondent. Shadoe Stevens compiled the list of questions they'll be asking other students each week, such as their favorite record, their favorite new record, their favorite oldie, the record they don't like, who their favorite artist is. There will be a couple of thousand pieces of research like that coming in every week.

"If the school reports show that a local group is happening, we will not wait for a new record by the group or the artist to become a top 10 record before playing it."

The staff at KROQ-AM-FM now includes William Wood Jr., station manager who just departed KRLA-AM in Los Angeles; program director Shadoe Stevens, music director Michael J. Schweineburg, and air personalities China Smith in midday, Steve Lundy in afternoon drive, Jimmy Rabbitt in early evening, Lee Baby Simms in late evening, and Sam Riddle on weekends. Stevens does the morning show.

Bookasta said that KROQ-AM-FM programming will be a mass appeal blend between KHJ-AM and KMET-FM and using elements of both as well as KLOS-FM.

He pointed to the ratings KRLA-AM had in Apr./May 1972—the second ARB ratings survey under then program director Shadoe Stevens.

"The rumor is that we're going to be progressive on KROQ-AM-FM. That's not the case at all. Anybody who listens to the station now could easily tell that. With KRLA-AM, Shadoe Stevens had a 3.6 ratings average quarter hour to beat out KHJ-AM 6 a.m.-midnight Monday through Friday. And, even more important, in the target demographics 18-34 KRLA-AM beat KHJ-AM with a 7.6 to KHJ-AM's 7.1. KRLA-AM was No. 1 18-34 and 18-49.

"We'll be doing much the same thing now on KROQ-AM-FM as KRLA-AM did then, except that we have an FM signal to add to the AM and everyone, in my opinion, is

much more sophisticated in regards to music than they were then . . . the listeners, I mean. I also feel that we have better air personalities than KRLA-AM had overall.

"And we're definitely not going to be a jukebox like some of the other stations in this market.

"I don't think anyone here has found that middle ground between progressive and Top 40. KLOS-FM, KHJ-AM, and KMET-FM are all doing something right, but not for everybody."

Positive Goals

He spoke of consistency, a broad music list, personality, and a sophisticated approach as being among the ingredients of the new KROQ-AM-FM.

He said he acquired the FM for two reasons:

- We know that FM is already 25 percent of the advertising dollar.
- And it's obvious that any radio man without an FM is going to soon be caught out in the cold because of the consistent growth of FM and the decline of AM in general.

"Eighty percent of the homes now have FM radios and several auto manufacturers are going to make the FM standard in future makes. Who's going to listen to AM when they can hear the music in stereo?"

Another reason for the acquisition of the FM, he admitted, was "that we have an AM with a signal problem. It can be solved; it's protecting a non-existent Mexican station, for example. Eventually, the signal will be bettered.

"But, with the FM, we solve all of that in one swoop. The new KROQ-FM signal is one of the best in the market. I've even listened to it—the old KPPC-FM—in Tijuana.

"One of the things I am concerned about is the misunderstanding around town about what we're going to do with the station. We're going to aim at mass appeal programming."

And the station will focus on exposing new records in order to bring excitement to the market lacking on most other stations, he said.

"For example, music director Michael J. Schweineburg added two cuts from the new Phillip Goodhand-Tait album this week and we're adding another this week. Already, after this airplay, we're getting requests, so we know we're right about the tunes.

"It all goes back to when I was operating the old Hulabaloo Nightclub. We never really started cooking until we started listening to our audience about the artists they

wanted to hear—the Seeds, the Buffalo Springfield, the Doors. The rest is history. We helped launch those groups.

"Well, with KROQ-AM-FM, we're going to find that next Doors. We're not going to wait on records.

"I know this theory works. When you help break an act, the kids will later and always identify the radio station with that act when it becomes a No. 1 act.

"If you can find the Phillip Goodhand-Taits and expose them, you're doing your station a favor."



DAVE MASON, Columbia Records artist, tries on a WMMs-FM tee-shirt. Mason, left, stopped by the Cleveland rock station to talk about his new album with David Spero on the air.



STEVENS

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WWOK-AM, COUNTRY STATION IN MIAMI, persuaded Eastern Airlines to close off an entire concourse so that Tom T. Hall and Johnny Rodriguez could sign autographs as they arrived for a country music show sponsored by the station. From left: Bob Perry of Mercury Records, WWOK-AM personality Mark Stevens, a fan who sneaked into the picture, Rodriguez, WWOK-AM air personality Bill Taylor, Hall, and WWOK-AM air personalities Dan Halyburton and Jeff Goodridge.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

At last, the perfect screwy kind of book for the air personality (and program director) who doesn't like to read. It's called "The (What to Do While You're Holding the) Phone Book" and it's written by Gary Owens, afternoon air personality at KMPC-AM in Los Angeles. And some of this stuff is usable on the air: like the comment about ideas to make money between phone calls: Manufacture and distribute garlic as a nostalgic form of birth control. There are tips here for answering devices, telephone molesting people, things to do between phone calls and during phone calls and just the most outlandish information and nonsense, much of it hilarious, you ever saw. The book is \$3.95 per copy and you can get one by sending a check to: J.P. Tarcher Inc., 9110 Sunset Blvd., Los Angeles, CA 90069.

Charlie Fox has departed the afternoon drive slot at WRKO-AM,

Boston, and is looking. 617-631-1807. ... **Marcus Alexander**, now at KYJC-AM in Medford, Ore., doing weekends, is looking for a gig with a good program director who can teach him more radio. Says that he's strong in production. Married and stable. ... **Tom West**, program director of WAXY-FM, Fort Lauderdale, Fla., said that the oldies-format station bought an old armored car and in conjunction with the movie "American Graffiti," is letting people write stuff all over the sides. The tie-in, of course, is that the movie had some oldies music therein, along with the **Wolfman Jack** playing the part of an air personality.

There's a newsman and news director who comes with the certified approval of **Don Imus: Brian Biene**, 216-237-3971. I haven't heard the guy in a long time, but he's good. Worked markets like Sacra-

mento and Cleveland and comes with references, etc. If you have an opening, please call him. ... **Mike Spinner** has left KOYY-AM in Wichita, Kan., to join KDAN-AM, daytime country station in St. Paul, Minn. ... **John Fisher**, one of the mainstays in the promotion force of Atlantic Records, is going country on us; moving to Nashville. Los Angeles will never be the same. Fisher will be building up Atlantic's country power. ... **Ernie Farrell**, one of the nicest record promotion men in the nation, has joined Chelsea Records, Los Angeles, as vice president of promotion; he'd been director of special projects for MGM Records, Los Angeles.

If you're interested in this sort of thing, and everybody usually is, **David Hoy** has a syndicated radio show called "ESP ... According to Hoy." The vignettes are two-and-a-half minutes long, there are 65 in the package. He's also available for live personal appearances on the air in your market or will do shows over the phone for your station. Sounds fascinating. If you'd like to find out more details, call **Shirley** at David Hoy Associates, 502-442-8868. ... I've long been aware of the phenomenal success of **KSAN-FM** in San Francisco and although **Tom Donahue**, general manager, would tell you it was a team effort, a large part of that success has to be attributed to the great guru Donahue himself. One place that proves how powerful the station is scoring in the city is its ratings in women, something most progressive stations don't fare too well in. In the June/July Pulse, the station wiped out all contemporary competition in women 18-34 years old 7-midnight and even beat out **KFRC-AM** to take first place 3-7 p.m. In average quarter hour ratings 3-7 p.m., **KSAN-FM** had 16,500, **KFRC-AM** 16,300, **KYA-AM** 14,700, **KIOI-FM** 13,500, and **KSFX-FM** 6,500. From 7-midnight, **KSAN-FM** had 17,100, **KIOI-FM** 9,700, **KFRC-AM** 6,900, **KYA-AM** 6,100, and **KSFX-FM** 5,800. From 10 a.m.-3 p.m., **KYA-AM** led with 15,400, followed by **KIOI-FM** with 14,400, **KFRC-AM** with 13,400, **KSAN-FM** with 8,800, and **KSFX-FM** with 2,700. Of course, these were just figures for the females. In men 25-49, **KSAN-FM** was No. 1 throughout the day and wiped everyone out. From 7-midnight, for example, the station had 13,900 and **KIOI-FM** was No. 2 with 4,500. I would surmise that **KSAN-FM** is the most successful progressive station in the nation in regards to ratings, though **WNEW-FM** in New York (both stations belong to Metro-media) might be grossing more dollars.

Ted Brown has joined **KFSM-AM**, Top 40 station in Riverside, Calif.; he's in the midnight-6 a.m. slot; he'd been with **KUDE-AM**, Oceanside, Calif. So, the lineup now has program director **Doug Collins** 6-10 a.m., **Denis Robins** mid-days, production director **Bruce Chandler** 2-6 p.m., and **Don Bishop** evenings. **Marsh Carter** and **Gary Shannon** handle the weekend work along with **Vic Moreno**.

A note from **J. Preston Swafford**, **WANV-AM**, Waynesboro, Va.: "I've been meaning to write in reply to **Jim Mack's** letter from **WTUP-AM** in Tupelo, Miss., from your Oct. 13 issue. Mack asks if the cost of living is that high? I, myself, went for

an audition and interview hoping to be hired by the so-called 'Top Dawg' in the Tupelo market. I have to admit there were no screaming or, for that matter, any talkative jocks on the Top Dawg. When I went for the interview I found out that the station had a format of more music, less talk. It sounded like there was no talk at all, except for locally-read news. After I had made an audition tape, they offered me a total of \$100 a week, \$50 less than I was making in a super-small market (7,000 listeners, to be exact). And with a wife and a few bills to pay, like everyone else, I can answer **Jim Mack's** question by stating very simply, 'Yes, the cost of living has gone up since you started

in radio in '60.'" The lineup at **WANV-AM** has **Gary Ratcliff** sign-on until 9:30 a.m., **Preston Thompson** until 2 p.m., **Tom Freed** 2-6:30 p.m., and **J. Preston (Jay Ford) Swafford**.

Rick Scarry is the new morning personality on **KDAY-AM**, Los Angeles. ... **Steve Bridges** of **KWPC-AM** in Muscatine, Iowa, and **Charlie O'Day** of **WIRL-AM** in Peoria, Ill., have come up with a new contest called The Last Turkey Shoot. Okay. ... But a much cuter (is that the right word) promotion was at **KUPK-FM** in Garden City, Kan., where **Bill Mundae** had to do the entire day on

(Continued on page 30)

RADIO TRENDS QUESTIONNAIRE

All program directors, please fill this out. The information will be used for roundup stories and features in *Billboard* as well as in helping the advisory committee of the seventh annual Radio Programming Forum determine topics to be covered at the Forum Aug. 14-17 at the Plaza Hotel, New York. Return this questionnaire to **Claude Hall**, Radio-TV Editor, *Billboard* Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. Thanks.

NAME: _____ STATION: _____
 CITY: _____ STATE: _____
 FORMAT: _____
 HOW MANY RECORDS ON YOUR PLAYLIST: _____
 WHAT IS THE CRITERIA THAT INDUCES YOU TO PLAY A NEW RECORD WHEN IT COMES OUT: _____

 HOW MANY NEW RECORDS DO YOU ADD EACH WEEK: _____
 ARE YOU EAGER TO PLAY NEW RECORDS AND HELP BREAK THEM IN THE MARKET: _____
 WHAT IS THE IN-STATION PROCEDURE WHEN A NEW RECORD ARRIVES AT THE STATION: _____

 HOW MANY PROMOTION MEN VISIT YOUR RADIO STATION DURING A WEEK: _____
 HOW MANY PHONE YOU: _____
 WHO LISTENS TO NEW PRODUCT: _____ TITLE: _____
 MAJOR PROBLEMS AFFECTING THE RADIO INDUSTRY: _____

 WHAT WOULD YOU LIKE TO HEAR AS A TOPIC AT NEXT YEAR'S RADIO PROGRAMMING FORUM: _____

 SPEAKER: _____ WHAT FIRM DOES HE WORK FOR AND WHERE AT: _____
 YOUR VOTE FOR PROMOTION EXECUTIVE OF THE YEAR: _____
 _____ LABEL or DISTRIBUTION FIRM: _____
 _____ CITY: _____
 YOUR VOTE FOR PROGRAM DIRECTOR OF THE YEAR: _____
 _____ STATION: _____ CITY: _____

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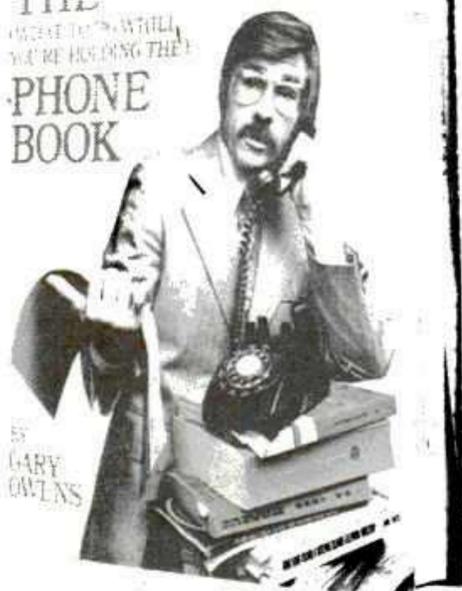
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3 AM-ers Play Musical Chairs

MERIDIAN, Miss.—Radio took a dippy doodle here as three out of five AM stations played musical chairs. The result is that the market has its first full-time soul station.

What happened was that Withers Gavin sold his WCCC-AM at 910 on the dial to WOKK-AM, a country

station. WOKK-AM moved to the 910 frequency and sold their frequency to WQIC-AM, which was a day-timer at 1390. WQIC-AM, a soul station, owned by Stan Torgerson, moved to WOKK-AM's old full-time frequency at 1450 on the dial. The old day-time frequency deserted by WQIC-AM was bought by Paul Broadhead, a local businessman, and Charles Young. That station is now WINK-AM, a day-time operation. The old call letters of WCOC-AM were retired.

The moves have been extremely beneficial to both the country station and the soul station, according to Torgerson. "Our format is solid soul except for gospel daily 10-noon. And now we're serving the listeners 5 a.m. until midnight instead of just during the daylight hours."

WQIC-AM, incidentally, is the No. 1 station overall in the market, according to Pulse... and these ratings were taken when the station was only a daytimer. A large part of the credit, Torgerson felt, belongs to program director James Walker and music director Eddie Lee Griffin. The station also own the WQIC Soul

Shop, a local record shop in the city, and thus has direct pipeline in the market to what records are selling.

Torgerson, who left the general management of KCBQ-AM in San Diego about five years ago to buy his

(Continued on page 30)

Yesteryear Hits

FIVE YEARS AGO November 16, 1968 SINGLES

- 1 HEY JUDE
Beatles (Apple)
- 2 THOSE WERE THE DAYS
Mary Hopkin (Apple)
- 3 LOVE CHILD
Diana Ross & The Supremes (Motown)
- 4 MAGIC CARPET RIDE
Steppenwolf (Dunhill)
- 5 HOLD ME TIGHT
Johnny Nash (JAD)
- 6 WHITE ROOM
Cream (Atco)
- 7 LITTLE GREEN APPLES
O.C. Smith (Columbia)
- 8 WHO'S MAKING LOVE
Johnnie Taylor (Stax)
- 9 ABRAHAM, MARTIN AND JOHN
Dion (Laurie)
- 10 ELENORE
Turtles (White Whale)

FIVE YEARS AGO November 16, 1968 ALBUMS

- 1 JIMI HENDRIX EXPERIENCE
Electric Ladyland (Reprise)
- 2 BIG BROTHER & THE HOLDING COMPANY
Cheap Thrills (Columbia)
- 3 RASCALS
Time Peace/Greatest Hits (Atlantic)
- 4 JOSE FELICIANO
Feliciano! (RCA)
- 5 STEPPENWOLF
The Second (Dunhill)
- 6 CHAMBERS BROTHERS
The Time Has Come (Columbia)
- 7 CRAZY WORLD OF ARTHUR BROWN
(Track)
- 8 JIMI HENDRIX EXPERIENCE
Are You Experienced? (Reprise)
- 9 CREAM
Wheels Of Fire (Atco)
- 10 GLEN CAMPBELL
Gentle On My Mind (Capitol)

TEN YEARS AGO November 16, 1963 SINGLES

- 1 DEEP PURPLE
Nino Tempo & April Stevens (Atco)
- 2 SUGAR SHACK
Jimmy Glimmer & the Fireballs (Dot)
- 3 WASHINGTON SQUARE
Village Stompers (Epic)
- 4 I'M LEAVING IT UP TO YOU
Dale & Grace (Montel-Michele)
- 5 IT'S ALL RIGHT
Impressions (ABC-Paramount)
- 6 MARIA ELENA
Los Indios Tabajaras (RCA)
- 7 SHE'S A FOOL
Lesley Gore (Mercury)
- 8 BOSSA NOVA BABY
Elvis Presley (RCA)
- 9 EVERYBODY
Tommy Roe (ABC-Paramount)
- 10 500 MILES AWAY FROM HOME
Bobby Bare (RCA)

TEN YEARS AGO November 16, 1963 ALBUMS

- 1 PETER, PAUL & MARY
In The Wind (Warner Brothers)
- 2 THE SECOND BARBRA STREISAND ALBUM
(Columbia)
- 3 ELVIS PRESLEY
Elvis' Golden Records, Vol. 3 (RCA)
- 4 TRINI LOPEZ AT P.J.'S
(Reprise)
- 5 RAY CHARLES
Ingredients In A Recipe For Soul (ABC-Paramount)
- 6 PETER, PAUL & MARY
Moving (Warner Brothers)
- 7 BYE BYE BIRDIE
Soundtrack (RCA)
- 8 PETER, PAUL & MARY
(Warner Brothers)
- 9 WEST SIDE STORY
Soundtrack (Columbia)
- 10 AL MARTINO
Painted, Tainted Rose (Capitol)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	36	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	2	13	2 Deodato, CTI Q 6029
3	8	7	TURTLE BAY Herbie Mann, Atlantic SD 1642
4	4	9	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
5	5	24	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
6	3	17	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
7	6	17	'73 Ahmad Jamal, 20th-Century Fox TC-417
8	9	28	SWEETNIGHTER Weather Report, Columbia KC 32210
9	7	13	CLOSE TO IT Brian Auger, RCA APLI 0140
10	10	38	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
11	11	9	BODY TALK George Benson, CTI 6033
12	-	1	SPECTRUM Billy Cobham, Atlantic SD 7268
13	12	36	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
14	15	44	PRELUDE/DEODATO Eumir Deodato, CTI 6021
15	13	15	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
16	17	7	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
17	14	11	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
18	29	3	AT THEIR BEST The Crusaders, Motown M 796 VI
19	16	15	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
20	27	33	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
21	31	3	BASIC MILES Miles Davis, Columbia C32 025
22	18	11	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
23	30	19	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
24	26	30	HERBIE HANCOCK SEXTANT Columbia, KC 32211
25	19	13	M.F. HORN III Maynard Ferguson, Columbia KC 32403
26	28	5	BOLIVIA Gato Barbieri, Flying Dutchman 10158
27	20	24	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
28	38	3	CANNONBALL ADDERLEY & FRIENDS Capitol SBVV 11233
29	21	36	SUNFLOWER Milt Jackson, CTI 6024
30	-	1	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
31	22	24	HOLD ON, I'M COMIN' Herbie Mann, Atlantic SD 1632
32	36	3	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
33	32	26	KING OF RAGTIME Scott Joplin, Angel S 36060 (Capitol)
34	25	44	MORNING STAR Hubert Laws, CTI 6022
35	33	5	PORTUGUESE SOUL Jimmy Smith, Verve V6-8832 (MGM)
36	34	44	SKY DIVE Freddie Hubbard, CTI 6018
37	37	3	GOLDEN HITS Ramsey Lewis, Columbia KC 32490
38	-	1	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
39	-	1	INTENSITY John Klemmer, Impulse AS 9244 (ABC)
40	23	15	FINGERS Airtio, CIT 6028

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By Sam Russell



"IT'S SO NICE" (PB 50031)
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KRJN	WNCI	WLAM	WQDE	KPPC	KWEB	WAZY	KRKO	WTAC	KNOE	WLOF
WCAR	WILS									

R+B				
WCHB—Detroit #30	WJMO—Cleveland #28	WPDQ—Jacksonville	WLLE—Raleigh	WGOK—Mobile
WJLB—Detroit #36	WABQ—Cleveland #33	KOKY—Little Rock	WEDR-FM—Miami	WVSL-FM—New Orleans
WDIA—Memphis #31	WANT—Richmond	WLOK—Memphis	WERD—Jacksonville	WLAC—Nashville
WWIN—Baltimore	WBOK—New Orleans #40	WJIZ—Albany, Ga.	WGPR-FM—Detroit	WENN—Birmingham
WOOK—Washington (Hit B)	WEBB—Baltimore	WEUP—Huntsville	WNOO—Chattanooga #11!	WJEB—Knoxville
WAOK—Atlanta	WLIB—NYC	WAMO—Pittsburgh #39	WVCO—Columbus	WCKO-FM—Ft. Lauderdale
WIGO—Atlanta	WJLD—Birmingham	WVOL—Nashville	WWWS—Saginaw #19!	WDAS-FM—Philadelphia
WLOU—Louisville	KDIA—San Francisco #37	WIDU—Fayetteville	KCOH—Houston #38	WRBD—Ft. Lauderdale

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FRIDAY MORNING QUARTERBACK # 88 BILLBOARD R&B CHART J.C. THINK SHEET
SCENES TED RANDALL REPORT

IT'S SO NICE TO BE HOME ON PLAYBOY RECORDS



Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ATLANTA: WRAS-FM, Drew Murray
BALTIMORE: WKTK-FM, Joe Buccheri
CINCINNATI: WEBN-FM, Mary Decicco
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KCFR-FM, Jeff Polleck

EUGENE: KFM-FM, Janice Whitaker
LONG BEACH: KNAC-FM, Ron McCoy
NEW HAVEN: WPLR-FM, Gordon Weingarth
NEW YORK: WNEW-FM, Dennis Elsas
NORFOLK: WOWI-FM, Larry Dinger

ORLANDO: WORJ-FM, Mike Lyons
PHILADELPHIA: WMMR-FM, Dennis Wilen
PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SAN DIEGO: KGB-FM & AM, Art Schroeder

SAN DIEGO: KPRI-FM, Mike Harrison
SAN JOSE: KSJO-FM, Douglas Droese
TORONTO: CHUM-FM, Benjy Karch
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

GREG ALLMAN, "Laid Back," Capricorn: WPLR-FM, KNAC-FM, WNEW-FM, WCMF-FM
AMAZING BLONDEL, "Blonde," Island: CHUM-FM
AMERICA, "Hat Trick," Warner Bros.: KGB-FM & AM, KAFM-FM
BACK DOOR, "Eighth Street Nights," Warner Bros.: WRAS-FM
THE BAND, "Moondog Matinee," Capitol: KAFM-FM, WBRU-FM, KGB-FM & AM, WRAS-FM, WPLR-FM, WEBN-FM, WMMR-FM, CHUN-FM, WNEW-FM, WCMF-FM, KPRI-FM, KEMY-FM, KNAC-FM, WORJ-FM
GATO BARBIERI, "Bolivia," Impulse: WPLR-FM
BAREFOOT, "Friends," Columbia (Canadian): CHUM-FM
CHARLES BEVEL, "Meet Mississippi Charles," A & M: WOWI-FM
BLACK OAK ARKANSAS, "High On The Hog," Atco: WKTK-FM, WVVS-FM
BLUES PROJECT, "Reunion In Central Park," MCA: KPRI-FM
BODACIOUS D.F., RCA: KAFM-FM, WRAS-FM
DAVID BOWIE, "Pin-Ups," RCA: KAFM-FM, WRAS-FM, WVVS-FM, KPRI-FM
JACKSON BROWNE, "For Everyman," Asylum: KFM-FM
CARAVAN, "For Girls Who Grow Plump In The Night," Deram (Import): KNAC-FM
GEORGE CARLIN, "Occupation: Foole," Little David: WPLR-FM
CLIMAX BLUES BAND, "FM Live," Sire: WMMR-FM, WBRU-FM, WOMI-FM, WCMF-FM
BILLY COBHAM, "Spectrum," Atlantic: KGB-FM & AM
CHICK COREA, "Hymn Of The Seventh Galaxy," Polydor: WVVS-FM, WBRU-FM, WOWI-FM, WMMR-FM
COWBOY, "Why Quit When You're Losing," Capricorn: WORJ-FM
CREEDENCE CLEARWATER REVIVAL, "Live In Europe," Fantasy: WNEW-FM, KNAC-FM, WPLR-FM
DALTON & DUBARRI, Columbia: KFM-FM
RICK DERRINGER, "All American Boy," Blue Sky: WRAS-FM, WCMF-FM
EXCEPTION, "Trinity," Philips: CHUM-FM
FAMILY, "It's Only A Movie," Raft (Import): KSJO-FM
ART FARMER, "Farmer's Market," Prestige: KCFR-FM

FLEETWOOD MAC, "Mystery To Me," Reprise: WORJ-FM, KAFM-FM, WBRU-FM, CHUM-FM, KGB-FM & AM, WNEW-FM
FOCUS, "Live At The Rainbow," Sire: WRAS-FM, CHUM-FM, WKTK-FM
RORY GALLAGHER, "Tattoo," Polydor: WMMR-FM, KPRI-FM, WKTK-FM, WVVS-FM
DIZZY GILLESPIE, "In The Beginning," Prestige: KCFR-FM
GENESIS, "Selling England By The Pound," Charisma: WKTK-FM
PHILIP GOODHAND-TAIT, 20th Century: KNAC-FM, WVVS-FM
DARRYL HALL & JOHN OATES, "Abandoned Luncheonette," Atlantic: WKTK-FM, KFM-FM
HERBIE HANCOCK, "Head Hunters," Columbia: WVVS-FM
SUGARCANE HARRIS, "Cup Full Of Dreams," BASF: WKTK-FM
HAWKWIND, "Space Ritual," United Artists: KNAC-FM
HEARTSFIELD, Mercury: KFM-FM
MICHAEL HOWELL, "Looking Glass," Milestone: KCFR-FM
JAMBALAYA, "High Rollers," A & M: KSJO-FM
BOOKER T. & PRISCILLA JONES, "Chronicles," A & M: WORJ-FM
KING CRIMSON, "Earthbound," Island (Import): KSJO-FM
JOHN LENNON, "Mind Games," Apple: KPRI-FM, WORJ-FM, KSJO-FM, KNAC-FM, WMMR-FM, CHUM-FM, WNEW-FM, WOWI-FM, WCMF-FM, KGB-FM & AM, WEBN-FM, WPLR-FM, KFM-FM, WVVS-FM
LOGGINS & MESSINA, "Full Sail," Columbia: KAFM-FM, WRAS-FM, KGB-FM & AM, WEBN-FM, KFM-FM
McKENDREE SPRING, "Spring Suite," MCA: WKTK-FM
JOHN McLAUGHLIN, "Where Fortune Tells," Dawn (Import): WRAS-FM
TAJ MAHAL, "Ooh So Good 'N Blues," Columbia: KAFM-FM, WBRU-FM, WPLR-FM, WORJ-FM, WVVS-FM, WCMF-FM, WNEW-FM
HARVEY MANDEL, "Shangrenade," Janus: KFM-FM
CHUCK MANGIONE, "Land Of Make Believe," Mercury: KSJO-FM
JOHN MARTYN, "Inside Out," Island: WOMI-FM, KPRI-FM
DAVE MASON, "It's Like You Never Left," Columbia: WOMI-FM, WEBN-FM, KGB-FM & AM, KAFM-FM

MISSISSIPPI, Fantasy: KFM-FM, KNAC-FM
JAMES MONTGOMERY, "First Time Out," Capricorn: WBRU-FM, WNEW-FM, WOWI-FM
ELLIOT MURPHY, "Aquashow," Polydor: WMMR-FM
MIKE OLDFIELD, "Tubular Bells," Virgin: WEBN-FM, KGB-FM & AM, WORJ-FM, WRAS-FM
YOKO ONO, "Feeling The Space," Apple: WPLR-FM
SUSAN PILLSBURY, Sweet Fortune: WNEW-FM, WCMF-FM
JOHN PRINE, "Sweet Revenge," Atlantic: WNEW-FM, WCMF-FM, CHUM-FM, WORJ-FM, KNAC-FM, WOWI-FM
QUEEN, Elektra: CHUM-FM
REDBONE, "Wovoka," Epic: KIMY-FM
CARL REINER & MEL BROOKS, "2000 And 13," Warner Bros.: WBRU-FM
EMITT RHODES, "Farewell To Paradise," Dunhill: WOWI-FM
RINGO, Apple: KAFM-FM
ROLLING STONES, "No Stone Unturned," Decca (Import): KNAC-FM
LINDA RONSTADT, "Don't Cry Now," Asylum: KGB-FM & AM
MERLE SAUNDERS & JERRY GARCIA, Fantasy: KSJO-FM
SHOOT, "On The Frontier," Capitol: CHUM-FM
ROSALIE SORRELS, "Whatever Happened To The Girl That Was," Paramount: KCFR-FM
ART TATUM, "Masterpieces," MCA: KCFR-FM
TEN C.C., U.K. London: WKTK-FM
PHIL UPCHURCH, "Lovin' Feeling," Blue Thumb: WCMF-FM
DAVE VAN RONK, "Songs For Aging Children," Janus: WVVS-FM
LOUDON WAINWRIGHT III, "Attempted Moustache," Columbia: KAFM-FM, KCFR-FM
WENDY WALDMAN, "Love Has Got Me," Warner Bros.: CHUM-FM
BEN WEBSTER, "At Work In Europe," Prestige: KCFR-FM
BARRY WHITE, "Stone Gon'," 20th Century: WPLR-FM
MUDDY WATERS, "Can't Get No Grindin'," Chess: WOWI-FM

- 101-I'M THROUGH TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 255W
102-ALL THE WAY DOWN, Etta James, Chess 2144
103-YOU OUGHT TO BE HERE, Annette Snell, Dial D1023 (Phonogram)
104-SALLY FROM SYRACUSE, Stu Nunnery, Evolution 1084
105-COSMIC SLOP, Funkadelics, Westbound W218 (Chess/Janus)
106-OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
107-I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists 313W

Bubbling Under The HOT 100

- 108-TOGETHER (BODY AND SOULIN'), Mission, Paramount 0213
109-LAST KISS, Wednesday, Sussex 1325
110-LET THERE BE DRUMS, Incredible Bongo Band, MGM 146359
111-IN THE RAIN, Arthur Prysock, Old Town 100
112-LOVE DON'T CARE, Perry Como, RCA 0096

- 113-MANGO MEAT, Mandrill, Polydor 14200
114-WHEREFORE AND WHY, Glen Campbell, Capitol 3735
115-HUM ALONG AND DANCE, Rare Earth, Rare Earth 5043 (Motown)
116-WHAT CAN I TELL HER, Timmy Thomas, Gladys 1717
117-REASON TO FEEL, Scuffy Shew, Metromedia 0043
118-YOU CAN'T HIDE LOVE, Creative Source, Sussex 501
119-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
120-IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s

- 201-SIEGAL SCHWALL BAND, 953 West, Wooden Nickel 0121 (RCA)
202-TIM BUCKLEY, Sefronia, DiscReet MS 2157
203-THE CRUSADERS, At Their Best, Motown M 795
204-THE DELLS, Cadet CA 50046
205-LOU DONALDSON, Sassy Soul Strut, Blue Note BNLA 109F (United Artists)
206-MAIN INGREDIENT, Greatest Hits, RCA APL 1-0314
207-SOPWITH CAMEL, The Miraculous Hump Returns From The Moon, Reprise 210
208-TAJ MAHAL, Ooh So Good 'N Blues, Columbia KC 32600

Bubbling Under The Top LP's

- 209-JOE SIMON, Simon Country, Spring SPR 5705 (Polydor)
210-CREATIVE SOURCE, Sussex 8027
211-THE THREE DEGREES, Philadelphia International KZ 32406 (Columbia)
212-IKE & TINA TURNER, The World of, United Artists 064
213-AZTECA, Pyramid of the Moon, Columbia KC 32451

- 214-THIJS VAN LEER, Introspection, Columbia KC 32346
215-PETER YARROW, That's Enough For Me, Warner Brothers 0598
216-RORY GALLAGHER, Tattoo, Polydor 5539
217-MATTHEW FISHER, Journey's End, RCA APL 1-0196
218-EL CHICANO, MCA 312
219-ORIGINAL BLUES PROJECT, Reunion In Central Park, MCA 2-8003
220-TERESA BREWER, Music, Music, Music, Flying Ditchman FM 12013
221-LUCIFER'S FRIEND, Billingsgate BG 1002

Vox Jox

Continued from page 26

the air. The personalities all walked off the station and sold all of the local commercials during the day. If you're going to be on the air, you should know what sales is all about; it's not the easiest job in the world and knowing what it's really all about can be vital in helping you do your on-air stint better.

Don Wallis at WRLA-AM, Plant City, Fla., writes: "I'm personally disappointed you didn't mention my previous comments regarding John Kramer. He's a great guy, a super programmer, and deserves the shot." Okay. Sorry, Don, that missed the

Musical Chairs

Continued from page 28

own station—WQIC—AM—pointed out that between his station (8,028 per average quarter hour in Pulse) and the country station, WOKK—AM (6,254 per average quarter hour in Pulse) most of the market is sewed up.

The new full-time soul station (the evening show is hosted by Sam Martin) is an even greater boost to the exposure of new soul records.

boat... Richard Brady has been named general manager of KEZQ-FM, Little Rock; he'd been sales manager of KALO-AM, the sister station there (or, in these days of women's lib, the brother station)... Tom McCall, operations manager of KBUY-AM in Fort Worth, has taken himself off the air so the lineup at the Walton Gang country music operation now includes Terry Jones 5-9 a.m., Randy Ryder 9-11 a.m., Ron Stevens 11 a.m.-3 p.m., Jack Dillon 3-7 p.m., and John Wallis in the 7-midnight slot, with Tony Berta doing the all-night show.



BRADY

Lineup at WSHS-FM, oldies format station in Troy, N.Y., includes Glenn Jordan 6-10 a.m., Dale Lane 10 a.m.-3 p.m., program director Bob Roberts 3-7 p.m., Rex Gregory 7-midnight, Bob Michaels all-night, and Jon Knott on weekends. Roberts pleads for records, so I guess the station is playing some new material... Another station pleading for records is KLIL-FM, Ukiah, Calif. 95482. Send uptempo MOR and country records to program director

F. Lee Uran... Lineup at WRAW-AM in Reading, Pa., includes Program director Doug Weldon 6-10 a.m., Greg Lyons 10 a.m.-2 p.m., Telle Ryan 2-6 p.m., Rick Ryder 7:30-midnight, David L. Martin midnight-6 a.m., with weekend work handled by Gil David and Bill Gabriel. Weldon, incidentally, has also been handling weekend duties at WFIL-AM in Philadelphia. WRAW-AM is looking for a go-getter type news director.

Bob Leckie, 213-473-5977, the director of radio production for the past year with Don Martin School of Communications, Los Angeles, is looking for a "cookin' wake-me-up morning gig."... Bruce Breeding, previously program director of KAUM-FM, Houston, is looking. 713-522-3151... And Chuck Taylor, who'd had his own record company the past couple of years—11th Hour Records—but is a veteran radio man, is looking for MOR, Top 40, country or progressive. 804-486-2088... George McGovern reports in from WLCY-AM-FM, Tampa, Fla., where he's the new music director and does an evening show. Johnny Bridges, once an Oklahoma staple, is program director of the station and the new general manager is Bill Rice... KGGF-AM in Coffey-

ville, Kans., needs a 7-midnight personality. Or did I denote that last week?

One thing I forgot to do last week—and I hereby punish myself with 40 listens to a wet Don Imus album—is mention that Bob Shannon is now doing weekend at KDKA-AM, Pittsburgh. He'd been at WIXY-AM in Cleveland. And Bob is also consulting WLYT-FM in Cleveland on the side... Dave Hull backed out of going to KIQQ-FM, Los Angeles. He's still doing weekends on KHS-AM in Los Angeles, which is an excellent gig... Ed Tuck, 919-288-8546, is looking for an MOR position; he'd been at WBIG-AM, Greensboro, N.C.

Mike Saxon, 213-271-0441, is looking. He'd been at WNDP-AM, Daytona Beach, Fla., but has worked some major markets... Chris Lane is now working at the syndication firm of Alto Fomics, Los Angeles; he'd been with the old firm of Programming db, which you just don't hear that much about these days. Mac Curtis is out of Alto Fomics.

Mardi Nehrbass, music director at KCBQ-AM in San Diego, is the new music director for RKO General ra-

dio and will be headquartering at the Los Angeles office; she'd been music director for KCBQ-AM a good while and is one of the two or three females that George Wilson, national program director for Bartell's radio operations, told me could be a program director in a major market... Bob Harper, program director of KOV-AM, Pittsburgh, was offered the WLS-AM programming position in Chicago. By the way, the WLS-AM station has been added to the responsibilities of Rick Sklar, officially program director of WABC-AM in New York and unofficially growing more and more into the role of national programming for the ABC owned-and-operated stations.

Stations Get Mathis Xmas

NEW YORK—A catalog of more than 50 holiday songs by Johnny Mathis has been shipped to more than 4,000 radio stations by RoJon Productions Inc. here. Bonus of the Christmas catalog, which lists titles, album reference, cut number and timing as an aid to air personalities, is a special promo tape of Christmas wishes by Mathis.

Jukebox Programming

POTPOURRI:

Star Title Strip's Yule picks

- CHRISTMAS**
- Carpenters**, "Merry Christmas Darling/Mr. Guder," A&M 1236
- John & Yoko**, "Happy Xmas (Let Us Over)/Listen the Snow Is Falling," Apple 1842
- King Curtis**, "The Christmas Song/What Are You Doing New Years Eve," ATCO 6630
- Otis Redding**, "White Christmas/Merry Christmas Baby," ATCO 6631
- Donny Hathaway**, "This Christmas/Be There," ATCO 6799
- The Drifters**, "White Christmas/The Bells of St. Mary's," Atlantic 1048
- Clarence Carter**, "Back Door Santa/That Old Time Feeling," Atlantic 2576
- Ramsey Lewis Trio**, "Jingle Bells/Egg Nog," ARGO 5488
- Edwin Hawkins Singers**, "Give Me A Star/Jesus," Buddah 271
- CAPITOL**
- Lou Rawls**, "Little Drummer Boy/A Child With a Toy," 2026
- Buck Owens**, "Christmas Shopping/One Of Everything You Got," 2328
- Glen Campbell**, "There's No Place Like Home/Christmas Is for Children," 2326
- B. Owens/S. Raye**, "One of Everything You Got/Santa's Gonna Come in a Stagecoach," 3225
- Nat "King" Cole**, "Christmas Song/Little Boy That Santa Forgot," 3561
- Frank Sinatra**, "Mistletoe and Holly/The Christmas Waltz," 3900
- Whiting/Wakely**, "Silver Bells/Christmas Candy," 3905
- Nancy Wilson**, "That's What I Want For Christmas/What Are You Doing New Years Eve," 5084
- Bing Crosby**, "Do You Hear What I Hear?/Christmas Dinner Country Style," 5008
- Al Martino**, "You're All I Want For Christmas/Silver Bells," 5311
- Buck Owens**, "Santa Looked A Lot Like Daddy/All I Want For Christmas," 5537
- COLUMBIA**
- Gene Autry**, "Rudolph the Red-Nosed Reindeer/Here Comes Santa Claus," 33165
- Jerry Vale**, "Santa Mouse/Silent Night, Holy Night," 44280
- Anita Bryant**, "Do You Hear What I Hear?/Away in a Manger," 44341
- Johnny Mathis**, "Sign of the Dove/Christmas Is," 45513
- Chambers Bros.**, "Merry Christmas, Happy New Year/Did You Stop to Pray This Morning," 45518

- Lynn Anderson**, "Ding-A-Ling the Christmas Bell/Don't Wish Me a Merry Christmas," 45527
- Brook Benton**, "Soul Santa/Let Us All Get Together with the Lord," Cotillion 44141
- Bing Crosby**, "And the Bells Rang/A Time to be Jolly," Daybreak 1001
- Art Walunas/Orch.**, "Christmas Tree Polka/Silver Bells," Dearborn 528
- DECCA**
- Crosby/Andrews Sisters**, "Jingle Bells/Santa Is Comin' To Town," 23281; "Here Comes Santa Claus/Twelve Days of Christmas," 24658
- Andrews/Lombardo**, "Christmas Island/Winter Wonderland," 23722
- Bing Crosby**, "Silent Night/Adeste Fidelis," 23777; "White Christmas/God Rest Ye Merry, Gentlemen," 23778

- Russ Morgan**, "Blue Christmas/The Mistletoe Kiss," 24766
- Earl Grant**, "Rudolph the Red-Nosed Reindeer/Santa Claus Is Coming to Town," 25683; "Silver Bells/Jingle Bells," 25703
- Rosetta Thorpe**, "Silent Night/White Christmas," 25760
- B. Crosby/C. Richards**, "Silver Bells/That Christmas Feeling," 27229
- Guy Lombardo**, "Jingle Bells/Santa Is Comin' to Town," 28408; "Frosty the Snow Man/Rudolph the Red-Nosed Reindeer," 28410; "Auld Lang Syne/Hot Time In the Old Town Tonight," 28905
- Brenda Lee**, "Rockin' Around the Christmas Tree/Papa Noel," 30776
- Bobby Helms**, "Jingle Bell Rock/Captain Santa Claus," 30513

(To be continued)

Jukebox LP Boosted By Seeburg Long 45 Quarter Price Promo -No Vinyl Snag Yet

CHICAGO—The trend to long singles has put new life in jukebox albums according to the two major producers of the 7-in. LP, who were at Music Operators of America but not as exhibitors. Both said Seeburg Corp.'s program for pricing long singles at 25-cents will help jukebox LP's, and neither said the current plastic shortage has yet hindered their operations.

Richard Prutting, Little LP's Unlimited, Danbury, Conn., said TAC Amusement in New Orleans has started setting locations entirely at one single for a quarter and 50-cents for albums. Prutting now has released 134 titles with heavy emphasis on rock and often therefore using long cuts.

Bernie Yudkofsky, Gold-Mor Dist., Englewood, N.J., was at the CBS and RCA exhibits because he is national distributor for both Little LP's from these labels as well as oldies, he said. Gold-Mor has around 40 album titles and also releases the London group, some Atlantic and Buddah product.

Both Yudkofsky and Prutting indicated that because their album product flows through major label production they have had no problem as yet with the vinyl shortage.

As for the Seeburg program, it involves a special color strip for programming tiers of longer singles at a quarter. Prutting said it is a natural thing to mix in albums to get the program going.

Quality Push on Singles Seen Long-Range Project Tied to Complex Factors

By EARL PAIGE

CHICAGO—The focus on poor quality singles was made dramatic during Billboard's first jukebox programming conference six months ago, but experts involved since at various levels believe better quality control will be a long-range project. Few and far-between monster hits heightened the problem but passions subside.

Conclusions drawn thus far point to a growing suspicion toward injection molding, seen by some pressing plant experts as a cost-cutting process not offering the control of compression molding. Preliminary studies point to about a 50/50 ratio use of both processes in the industry.

Injection molding, where the label is fastened later by heat-sensitive glue, as opposed to compression where the label is bonded on, is all the more suspect because of the repeated complaints from operators that labels are peeling off, often in the field after the disk has played successfully.

Another conclusion is that the problem of quality control is not at all exclusive to the jukebox segment; in fact initial and specific recommendations have come from such home phonograph engineers as C. E. Bedford of General Electric, a panelist at the conference.

The quality issue, to elaborate on the conclusion, is moreover not limited to 45's, nor is it exclusive to the U.S., though there are few complaints from Japan and relatively fewer from Europe, from early indications stemming now from efforts to compare standards in different countries.

A recording company engineer recently said in a talk before his own engineering group that, "if you took quality of LP's on a one to ten scale, the German LP would fall around eight, the U.S. LP around two."

Small-Hole

As for European quality, operators in the U.K. are finding a lack of uniformity in regard to the punch-out center with manufacturers apparently switching to different materials. In fact, Ron Romecek, head of Character Automatics, said he orders when records are low on the chart to avoid the problem when a hit grows to monster status and erratic quality starts showing up.

Stan Britt, Billboard reporter in England, quoted Ron Way of the Phonographic Hire company as saying the problem with punching out the hole is a "major one." U.K. operators have said they want closer ties with recording manufacturers.

Preliminary comparisons of standards from Japan tend to show why there are fewer complaints there. Billboard's Hideo Eguchi found that one standard has a .053-in. minimum for thickness, far more than the U.S. .026 (see separate schedule this issue).

Yet another conclusion is that the push for a small-hole disk has gained momentum with rackjobbers seeing this as a way to increase singles sales because consumers will no longer have to fool with spindles and with home phonograph people also favoring it because of overall hoped-for better stability, as well as an end to the spindle hang-up.

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top pay.

ATLANTA: SOUL PURCHASES

- Lela Gripado**
Star Music Co.
739 Lambert Dr. N.E. 30324
(404) 873-3038
- "Me & Baby Brother," War. United Artists 350
- "I'm Gonna Write a Song," Bob Luman, Epic 11039
- "Come Get to This," Marvin Gaye, Tamla 34241

CHICAGO: "HOT 100" PURCHASES

- 
Betty Schott
Western Automatic Music Inc.
4206 N. Western Ave.
(312) 463-5300
- "Hello It's Me," Toddy Rundgren, Bearsville 0009
- "Corazon," Carole King, Ode 66039
- "Goodbye Yellow Brick Road," Elton John, MCA 40094
- "Walk Right Back," Perry Como, RCA 0096
- "Vado Via," Drupi, A&M 1460

GREENWOOD, S.C.: SOUL & POP SPINNERS

- 
Kenneth G. Flowe
Greenwood Music Co. Inc.
1715 Reynolds Ave. 29646
(803) 223-6169
- "Sexy, Sexy, Sexy"
"Nutbush City Limits"
"Midnight Train to Georgia"
"Keep on Truckin'"
"Angie"

OTTAWA, ILL.: "HOT 100" PURCHASES

- Jerry Duffy**
McDonald Merchandising Co.
516 W. Madison St.
(815) 434-0168
- "Goodbye Yellow Brick Road," Elton John, MCA 40148
- "If You're Ready Come Go With Me," Staple Singers, Stax 0179
- "Take the Highway," Marshall Tucker Bank, Capricorn 0030
- "My Music," Loggins & Messina, Columbia 45952
- "Let Me Serenade You," Three Dog Night, Dunhill 4370

SELMA, ALA.: SOUL & POP PURCHASES

- Jackie Stokes**
Barnes Music Co. Inc.
132 Washington St.
(205) 874-8203
- "River," Joe Simon, Spring 141
- "Why Do You Want to Hurt Me?," Mark IV, Mercury 73427
- "If You're Ready Come Go With Me," Staple Singers, Stax 0179
- "Living for the City," Stevie Wonder, Tamla 54254
- Pop**
- "Be," Neil Diamond, Columbia 45942
- "Let Me Serenade You," Three Dog Night, Dunhill 4370
- "Goodbye Yellow Brick Road," Elton John, MCA 40148

BEAVER DAM, WIS.: "HOT 100" PURCHASES

- 
Ruth Sawjka
Coin-Operated Amusement Co.
Rt. 4, Box 67
(414) 885-3187
- "Leave Me Alone (Ruby Red Dress)," Helen Reddy, Capitol 3768
- "Sunday Sunrise," B.J. Thomas, Paramount 0239
- "Mind Games," John Lennon, Apple 1868
- "Corazon," Carole King, Ode 66039
- "Mammy Blue," Stories, Kama Sutra 584
- "Who's in the Strawberry Patch With Sally?," Tony Orlando/Dawn, Bell 424
- "Little Girl Gone," Donna Fargo, Dot 17476

ERIE, PA.: POP & COUNTRY PURCHASES

- Michael Anderson Jr.**
Mickey Anderson Amusement Co.
314 E. 11th St. 16503
(814) 452-3207
- "Leave Me Alone (Ruby Red Dress)," Helen Reddy, Capitol 3768
- "Painted Ladies," Ian Thomas, Janus 224
- "Let Me Serenade You," Three Dog Night, Dunhill 4370
- "Come Live With Me," Ray Charles, Crossover 973
- "Living for the City," Stevie Wonder, Tamla 54242
- "Miracle Maker," Hues Corp., RCA 0139 Country
- "Hey Loretta," Loretta Lynn, MCA 40150
- "You Ask Me To," Waylon Jennings, RCA 0086
- "Somewhere Between Love & Tomorrow," Roy Clark, Dot 17480

MISSOULA, MONT.: COUNTRY PURCHASES

- 
Eva Shelhamer
Montana Music Rentals
629 Woody (406) 543-5119
- "Love Me," Marty Robbins, MCA 40134
- "Amazing Love"
Spinners
- "If You Can't Feel It (It Ain't There)"
- "Sometimes a Memory Ain't Enough"
- "Country Sunshine"

PIERRE, S.D.: POP & COUNTRY COVERS

- 
Irene Camin
Automatic Vendors Inc.
217 W. Missouri Ave. 57501
(605) 224-2111
- "The Most Beautiful Girl"
- "Little Girl Gone"
- "Heartbeat It's a Lovebeat"
- "Top of the World"
- "If You Can't Feel It (It Ain't There)"
- "If We Make It Through December," Merle Haggard, Capitol 3746

WASHINGTON: SOUL PURCHASES

- Brad Baker**
Hunter Vending Co.
1263 1st St. S.E.
(202) 488-1111
- "Fell For You," Dramatics, Volt 4099
- "Back for a Taste of Your Love," Syl Johnson, Hi 2250
- "Some Guys Have All the Luck," Persuaders, Atco 6943
- "You're a Special Part of Me"

When Answering Ads . . . Say You Saw It in Billboard

Soul Sauce

Reggae Waits In Wings for Recognition

By LEROY ROBINSON

LOS ANGELES—From time to time, the American music scene receives a sort of shot in the arm. It usually happens for one reason or another. For instance, it might be because someone has decided that nothing much is happening in American music, or because some artist needing a new way (or gimmick) to get back into the mainstream of popularity, will "discover" a music form that is foreign to America's shores and run with it hoping to turn right into a gold mine.

Looking back, we can recall the advent but not bountiful experience with the Latin music and dance to the mambo, cha-cha-cha, and merengue. A little more success came (for Harry Belafonte in particular) with the re-discovery, by white music lovers especially, of calypso. There was also the soft, subtle charm of the Bossa Nova. And a period of Middle Eastern "guru" music had a run for its money.

Now, several months into the American music-scene and not appearing to go very far is another entry from the West Indies (the other being Calypso) is the accepted but misunderstood Reggae.

Unlike its predecessors, Reggae music has not assimilated into the musical mainstream of new fads with too much success. It has helped, however, to give famed singer Johnny Rivers an opportunity to regain some of that fame of yesteryear, which saw little success. But, in the case of Johnny Nash, Reggae music resurrected this ageless young vocalist to a point in his career of newness; so new that many people hearing him for the first time doing Reggae forgot that he experienced a taste of superstardom in the earliest sixties.

Aside from the aforementioned, there has been little interest to this black music from the Caribbean. And it is too bad. But it is understandable why, say, a black audience would not be moved by Reggae. Both of its American carriers to date appeal to a marketplace that, numbers-wise, is large and white. And, traditionally, this white market has stayed clear of a black music form that is complex and has not been accorded an acceptance by the smaller black marketplace.

An identification with the special rhythmic Reggae form is easily the problem. If it were only the lyrical content, which in an authentic (not Nash or Rivers) group performance is full of black awareness, then black support would be no problem. But there is also a language problem. A vocalist using the Jamaican patois and singing a profound set of lyrics like those found on "Get Up Stand Up" by The Wailers, is an experience the average black listener, who can hear it better from a Curtis Mayfield, will have no part of.

It is all very difficult to deal with when you consider how much the Reggae is (and is not) being forced on an American audience. There is definitely no particular interest in getting the black record buyers in America out to support what Bob Marley, lead vocalist and spokesman for the Kingston-based The Wailers, refers to as "Jamaican soul music."

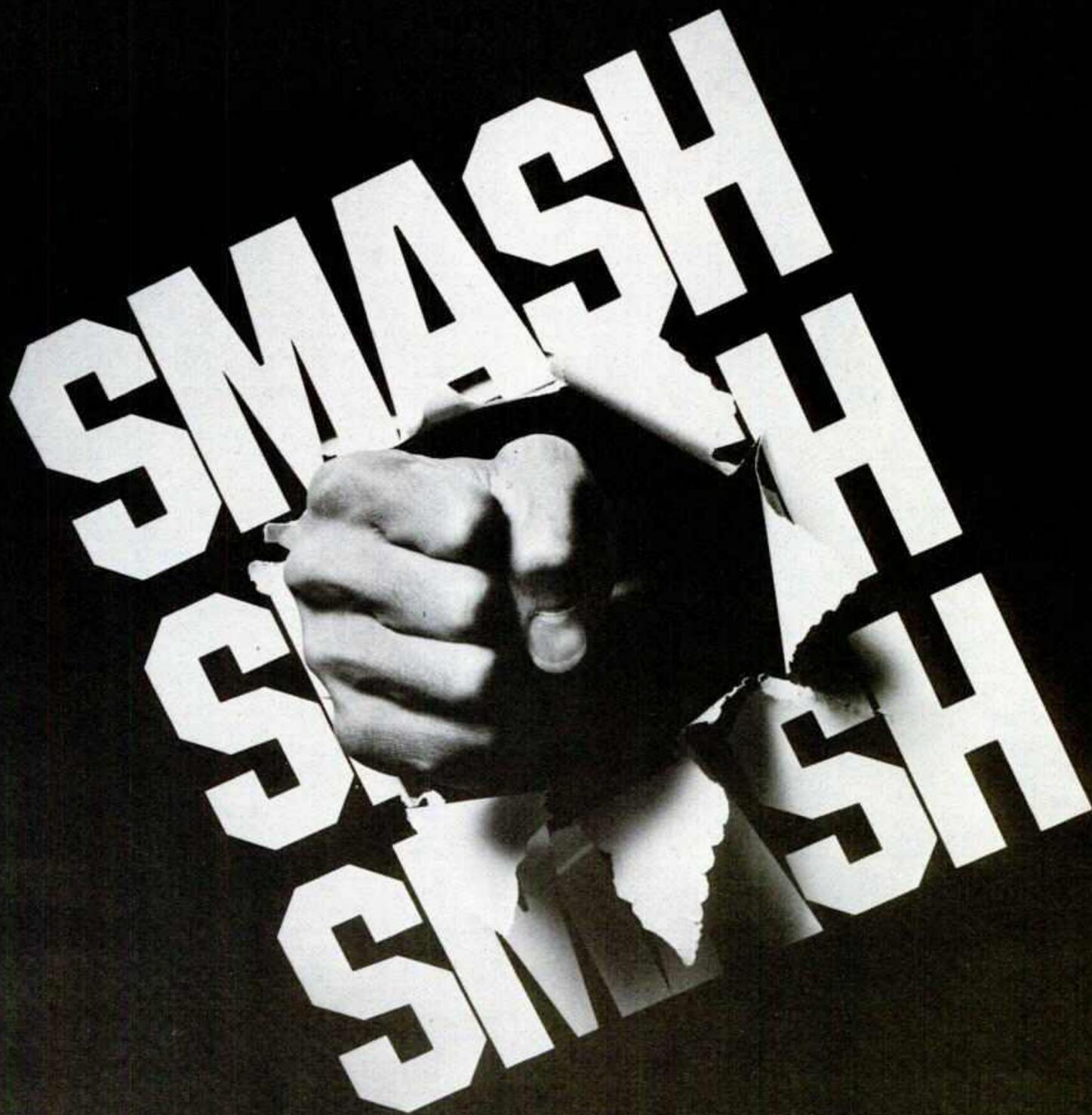
(Next week's column will talk to Bob Marley of The Wailers to shed some light on how Reggae got its soul.)

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Billboard SPECIAL SURVEY for Week Ending 11/17/73

Billboard Hot Soul Singles

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
1	2	9	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	34	24	8	JESSE—Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	67	49	11	I'LL CATCH YOU WHEN YOU FALL—Laura Lee (M. Smith, R. Dunbar), Hot Wax 7305 (Buddah) (Gold Forever, BMI)	
★	4	9	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	35	38	6	YOU'RE IN GOOD HANDS—Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	68	47	15	ECSTASY—Ohio Players (Ohio Players), Westbound 216 (Chess/Janus) (Bridgeport, BMI)	
3	1	13	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Kece, ASCAP)	★	44	8	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	★	82	2	COME LIVE WITH ME—Ray Charles (Boudieux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	
4	3	14	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield), Gordy 7131 (Motown) (Stone Diamond, BMI)	37	33	12	NEVER LET YOU GO—Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)	70	46	12	RHAPSODY IN BLUE—Deodato (George Gershwin), CTI 16 (New World, ASCAP)	
5	5	15	CHECK IT OUT—Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	38	32	13	SEXY, SEXY, SEXY—James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)	71	63	7	HEY LITTLE GIRL—Foster Sylvers (Dorian Burton, Eugene Randolph) MGM 14630 (Frost, BMI)	
6	7	8	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	★	56	3	COME GET TO THIS—Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	★	88	3	MANGO MEAT—Mandrill (Wilson Brothers), Polydor 14200 (Mandrill/Intersong/Chappell, ASCAP)	
7	6	13	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	40	36	12	HYMN #5—Earl Gaines (James T. Shaw), Seventy Seven 77-131 (Cape May/Beneil/Captain, BMI)	73	50	8	YOU'RE GONNA MISS ME—Ann Sexton (Paul Kelly), 77 Records 133 (Tree, BMI)	
★	20	7	CHEAPER TO KEEP HER—Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	41	37	11	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH—Wilson Pickett (Wilson Pickett, Shapiro), RCA 0049 (Erva, BMI)	★	85	2	STONED TO THE BONE—James Brown (James Brown), Polydor PD 14210 (Dynatone/Belinda/Unichappell, BMI)	
9	11	11	HAVING A PARTY—Ovations (Sam Cook), MGM 14623 (Rags, BMI)	42	34	11	BLOW YOUR WHISTLE—K.C. & the Sunshine Band (H.W. Casey), T.K. 1001 (Sherlyn, BMI)	75	65	9	YOU NEED SOMEBODY TO LOVE YOU (While You're Looking For Someone To Love)—Barbara Jean English (English, Kerr), Alithia 6053 (Horn O'Plenty, ASCAP)	
10	12	11	MY PRETENDING DAYS ARE OVER—Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	43	39	14	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Tamla 54235 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	76	64	6	THE LOVE WE HAD STAYS ON MY MIND—Jerry Butler & Brenda Lee Eager (T. Calliar, L. Wade), Mercury 73422 (Butler Music by Chappell & Co., Inc., ASCAP)	
11	13	11	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), GRC 1004 (Act 1, BMI)	44	40	8	YOU'VE GOT MY SOUL ON FIRE—Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	★	89	2	BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hart, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	
★	19	8	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	45	48	6	STOP THIS MERRY-GO-ROUND—John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moonsong Publishing Co., BMI)	★	97	1	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 2995 (Jobete, ASCAP Stone Agate, BMI)	
★	17	8	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 6943 (KEC, ASCAP)	★	54	3	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	★	97	2	KEEP YOUR HEAD TO THE SKY—Earth Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	
14	8	15	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delectful/Gang, BMI)	47	52	8	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	★	90	2	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	
15	10	11	LET ME BE YOUR LOVEMAKER—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	★	58	6	STORMY MONDAY—Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	★	81	1	FRISKY—Sly Stone (Sylvester Stewart), Epic 5-11060 (Columbia)	
★	22	6	ROCKIN' ROLL BABY—Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	49	43	11	IN THE RAIN—Arthur Prysock (Tony Hester), Old Town 100 (Groovesville, BMI)	82	84	4	TOMORROW'S TRAIN—Ponderosa Twins (M. Burton, S. Robinson), Astroscope 114 (Gambi, BMI)	
17	9	15	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	50	42	11	THIS TIME IT'S REAL—Tower of Power (Kupka, Costello, Bartlett), Warner Brothers 7733 (Kupitilo, ASCAP)	★	95	2	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU—Bobby Womack (B. Womack), United Artists 255 (Unart/Tracebob, BMI)	
18	16	11	TASTE OF YOUR LOVE—Syl Johnson (Carter, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	★	61	4	COME LAY SOME LOVIN'—Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)	★	85	77	6	WHAT DO YOU WANT ME TO DO—Lou Courtney (Lou Courtney), Rays 100 (Mercury) (Emalou/Ragmar, BMI)
★	31	5	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), STA0179 (East/Memphis Music, BMI)	52	55	6	GET INVOLVED—George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	★	85	77	6	DANGWA—Manu Dibango (Manu Dibango), Atlantic 2983 (Cotillion, BMI)
20	14	15	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	★	67	3	RIVERS—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	★	86	7	FEEL GOOD—Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	
21	21	11	YOU OUGHTA BE HERE WITH ME—Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	54	57	7	I'VE GOT TO GO ON WITHOUT YOU—William Bell (Larry McIntosh, Al Jackson) Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)	87	86	7	THE BEST YEARS OF MY LIFE—General Crook (General Crook) Wand 11260 (Scepter) (Germaine/Our Children's, BMI)	
22	15	13	NUTBUSH CITY LIMITS—Bo & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	★	68	5	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	88	92	3	IT'S SO NICE—Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)	
★	30	6	SWEET UNDERSTANDING LOVE—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rail, BMI)	56	59	5	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	★	90	1	CRY LIKE A BABY—Dorothy Moore (J. Armstrong, N. Ashford, V. Simpson), GSF 6908 (Blackwood, BMI)	
24	28	7	IF YOU DON'T GET IT THE FIRST TIME, BACK UP & TRY IT AGAIN—Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	57	60	8	I'M A WINNER NOW—Executive Suite (Feider/Harris), Babyton 1109 (Assorted, Six Strings, BMI)	91	93	5	LET'S RIDE TO THE MT. TOP—Zion Baptist Church Choir (Henderson-Simon), MS 121 (Myrrh) (Eight-Nine, BMI; Word Music Inc., ASCAP)	
25	26	6	WRAPPED UP IN YOUR WARM AND TENDER LOVE—Tyrone Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	58	62	7	DIRTY OL' MAN—Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)	92	83	7	SISTER JAMES—Nino Tempo & the 5th Avenue Sax (Jeff Barry, Nino Tempo) A&M 1461 (Broadside, BMI/Leigh, ASCAP)	
26	25	12	SMARTY PANTS—First Choice (Alan Seider, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	★	69	4	LOVE CHAIN—Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (UA) (Fame, BMI)	93	96	5	LET THERE BE DRUMS—Incredible Bongo Band (R. Douglas, D. Malone), MGM 146359 (Don, BMI)	
27	27	8	DOIN' WHAT COMES NATURALLY—Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	★	71	2	BABY COME CLOSE—Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	94	—	1	LET ME DOWN EASY—G.C. Cameron (Y. McCoy, J. Cobb), Motown 1261 (Kama Sutra/Van McCoy, BMI)	
★	35	6	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 757 2508 (Columbia) (Mighty Three/Blackwood, BMI)	★	79	2	I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	95	75	8	NEW KIND OF WOMAN—Holland-Dozier (Holland/Dozier/Holland & Willie), Invictus 71254 (Columbia) (Gold Forever, BMI)	
29	18	9	YOU'D BETTER BELIEVE IT—Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stami, BMI)	★	72	3	ME & BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	96	98	2	IT DOESN'T TAKE MUCH—Walter Jackson (L. Graham, D. Miller, R. Haley), Brunswick 55520 (Julio-Brian, BMI)	
30	29	14	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tamla 54348 (Motown) (Stone Diamond, BMI)	★	81	4	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (ABC) (Don, BMI)	97	—	1	WE WANT TO PARTY—Party Part 1, Lyn Collins (James Brown), People 630 (Polydor), (Dynatone/Belinda/Unichappell, BMI)	
★	41	5	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	★	70	7	NIIA WALK (Street Walk)—Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)	98	99	2	GETTING TOGETHER—Brothers Guiding Light Featuring David (Y. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)	
32	23	13	YES WE CAN CAN—Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Yamerlane, BMI)	★	76	3	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	99	—	1	HANNA-MAE—Deep Velvet (A. Waters, E. Waters), Aware 034 (General) (Ala King, BMI)	
★	45	5	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	★	78	3	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	100	94	5	I JUST CAN'T STOP LOVING YOU—Cornelius Brothers and Sister Rose (E. Cornelius), United Artists 313 (Unart, Stage Door, BMI)	



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Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
2	5	7	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
3	2	8	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
4	3	10	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
5	8	8	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
6	4	9	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
7	9	6	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richroony, BMI)
8	6	11	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
9	7	9	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
10	11	13	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
11	13	7	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
12	10	8	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
13	19	5	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
14	15	7	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
15	22	5	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
16	12	10	LET ME IN Osmonds, MGM/Kolob 14617 (Kolob, BMI)
17	18	7	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
18	21	6	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
19	30	2	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
20	25	4	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
21	14	15	HALF-BREED Cher, MCA 40102 (Blue Monday, BMI)
22	16	9	RAMBLIN' MAN Allman Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)
23	17	16	LOVES ME LIKE A ROCK Paul Simon, Columbia 4-45907 (Charing Cross, BMI)
24	24	7	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
25	31	5	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
26	26	14	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
27	23	10	MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips, Buddah 383 (Keca, ASCAP)
28	29	6	VENUS Christopher Paul, MGM South 7026 (Kec, Welbeck ASCAP)
29	20	9	SISTER JAMES Nino Tempo & the 5th Avenue Sax, A&M 1461 (Broadside, BMI/ Leigh, ASCAP)
30	32	6	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
31	33	3	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
32	34	4	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
33	37	4	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
34	36	3	THERE AIN'T NO WAY Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
35	-	1	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
36	41	3	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
37	40	5	TOGETHER (Body and Soulin') The Mission, Paramount 0213 (Famous) (Contemporary Mission, BMI)
38	42	2	MY MUSIC Loggins & Messina, Columbia 4-45952 (Jasperilla/Gnosso, ASCAP)
39	35	7	SPACE RACE Billy Preston, A&M 1463 (W.E.P., BMI)
40	48	2	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Dawn Featuring Tony Orlando, Bell 45,424 (Levine & Brown, BMI)
41	39	7	ANGIE Rolling Stones, Rolling Stones 19105 (Atlantic) (Promopub, ASCAP)
42	44	4	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valando, ASCAP)
43	45	3	SWEET UNDERSTANDING LOVE Four Tops, Dunhill 4366 (ABC/Dunhill, Rall, BMI)
44	-	1	SHOW AND TELL Al Wilson, Rocky-Road 30073 (Bell), (Fullness, BMI)
45	46	3	WHEREFORE AND WHY Glen Campbell, Capitol 3736 (Warner Bros. Music, ASCAP)
46	47	2	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
47	49	2	ROCK 'N ROLL Kevin Johnson, Mainstream 5548 (Tree, BMI)
48	50	2	LOVE FOR YOU Sonoma, Dunhill D 4365 (ABC/Hello There, ASCAP)
49	-	1	COULD YOU EVER LOVE ME AGAIN Gary & Dave, London 200, (Bluenose, CAPAC)
50	-	1	SHIPS IN THE NIGHT Vicki Lawrence, Bell 45,409, (Pixruss, ASCAP)

Classical Music

'Vespers' by Rachmaninoff

An Account of a Discovery

By ROBERT E MYERS
(Angel Records)

LOS ANGELES—The Melodiya/Angel November release includes a title which probably is not known to most of the American public. This is the "Vespers" by Rachmaninoff, a work that we believe has seldom if ever been performed in the United States. In a very real sense, this recording was "discovered" by me and I would like to tell you some of the details of my search.

On one of my first visits to the Soviet Union I spent a Sunday on a guided tour to Zagorsk, a small village about 35 miles outside Moscow. The principal attraction of Zagorsk is an active Russian Orthodox Mon-

astery, and I had been told that sometimes one could hear some very beautiful choral singing by the monks who live there.

On this particular Sunday, the tour bus arrived in Zagorsk after the services had been concluded and so I was not to hear the monks sing the liturgical service. However during our visit in the monastery, there happened to be playing either a record or tape of some Russian choral singing which to my ears was the most beautiful music of its kind that I had ever heard.

My curiosity was aroused and I asked the tour guide what the music was. He was unable to answer me but said he would try to find out from one of the monks who was in the souvenir shop at the monastery. After doing so, the tour guide returned and apologized for not being able to translate the Russian title into English. He offered to write the Russian word in Cyrillic, and suggested that I have the title translated by one of the girls at the Intourist office at the hotel since these girls are usually much more fluent in English than the tour guides.

At the conclusion of the tour, I duly went to the Intourist office and showed the girl who was the director of the Service Bureau the piece of paper on which the Cyrillic title was written and was informed that the word meant "Afternoon Prayer." The next day on my visit to the Melodiya studios, I asked several of the personnel there if anyone knew what music I might have heard. No one was able to help me.

Then in 1970, on another business trip to Moscow, there occurred a series of events that in retrospect seem like a miracle. On this visit, I had the services of a translator, Illena by name, who in addition to being remarkably fluent in English, was also very knowledgeable in music. Suddenly I was inspired to ask her if she could help me identify this music I had heard in Zagorsk and which still was so vivid in my memory.

It so happened that Illena knew Aleksander Sveshnikov, the director of the U.S.S.R. Russian Chorus. It also happened that this chorus was giving a concert that very night in Tchaikovsky Hall, at the Conservatory, and Illena planned to attend. She volunteered to introduce me to Mr. Sveshnikov after the concert and suggested that I ask his help in determining what I had heard.

Perhaps because Illena was a very

pretty young lady, I agreed to attend the concert with her, and at its conclusion, she took me backstage to meet Mr. Sveshnikov. The conductor spoke no English and Illena served as a translator. I remember describing to him the music I had heard, saying "Sopranos seemed to repeat a word which sounded like 'Alleluia' in counterpoint against a moving line of basses who were singing other lyrics."

Sveshnikov had no trouble with my description for he quickly replied that this work sounded like the Rachmaninoff "Vespers." Further, he announced that he had made a recording of it for Melodiya, and he was certain that I had heard that recording at Zagorsk. I felt like Balboa discovering the Pacific Ocean.

However, my troubles were not over.

When I told the people at Melodiya of my discovery, I was advised that this recording was not included in their export catalog, and did not, therefore, come under the terms of the contract between the two companies. It seems that someone had decided that no Western country could possibly be interested in this sort of music, and therefore it was not to be offered to anyone.

I replied that in my judgment this was an erroneous decision, and I urged them to reverse their position. Bureaucracies work slowly everywhere, and I seemed to get nowhere. I made copies of certain writings by biographers of Rachmaninoff to show that this work would be important to any student of the composer. I was able to show them letters from record buyers expressing an interest in this music. And then one day I received word that the recording could be ordered. It may or may not be a coincidence, but on my last visit to Moscow in May of 1973, this recording was prominently displayed in the foreign currency shops of all Moscow hotels.

According to several biographers of Rachmaninoff, "The Vespers" was regarded by the composer as one of his two most successful works. The music is a setting for a liturgical service of the Russian Orthodox Church, known as the All Night Vigil, and consists of 15 songs for mixed voices a cappella.

We believe that when you hear this recording you will understand why this composition was so highly regarded by the composer. It is extraordinarily beautiful and the performance, conducted by Aleksander Sveshnikov, would be difficult to match anywhere in the world.

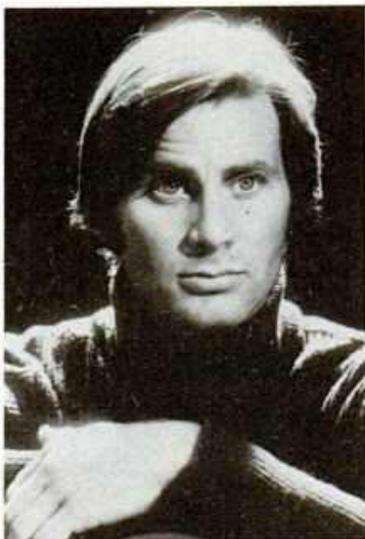
This is the first complete recording of this music that has ever been offered to the American public and we believe it is worthy of your special attention.

'Romeo' on London

LOS ANGELES—The 10/27 classical chart #23, should have read: Prokofiev: Romeo and Juliet (Complete Ballet) (Loren Maazel) Cleveland Orchestra, London CSA 2312. The Previn version on Angel was inadvertently substituted in this position.

Boulez LP in Stereo

NEW YORK—Columbia Records album of Bartok's "Concerto for Orchestra," conducted by Pierre Boulez, is now available in stereo and in tape. The record was released originally in the quadraphonic format.



FOR THE occasion of this young virtuoso's fifth year as a recording artist, Angel Records is issuing an "anniversary album," "The Christopher Parkening Album." In addition to the repertoire, the album comes packaged with a 22" x 33" poster blow-up of the artist, and is being released with cartridge and cassette tape counterparts. Studio time for a sixth album has been scheduled into his '73-'74 concert tour itinerary.

Gershwin on LP

LOS ANGELES, Calif.—On the occasion of Gershwin's 75th birthday, Klavier Records of Los Angeles has introduced a new album: "George Gershwin Plays Gershwin & Kern." Reproduced with today's modern recording technology from original piano rolls, the stereo album presents the actual performance of the artist-composer, interpreting his own compositions as well as those of his competitor, Jerome Kern.



ON THE occasion of Leontyne Price's first appearance this season at the Metropolitan Opera in "Madame Butterfly," RCA Records feted its diva with a supper recently at the St. Regis Hotel. From left, are pianist Van Cliburn, Miss Price, and Peter Munves, director of Classical Music for RCA Records.

Creative Trends

McGuinn Flies Solo After 8 Byrd Years

By BOB KIRSCH

LOS ANGELES—From his days as Bobby Darin's guitarist more than 10 years ago to a tenure with the Chad Mitchell Trio to an eight year stint as leader of the Byrds, Roger McGuinn has been involved to some degree in many of the major currents in American music over the past decade. Now he is doing something he says he has always wanted to do: go out on his own.

The history of the Byrds is familiar to most pop music fans. The group emerged in 1965 with a number one record, an electric version of Dylan's "Mr. Tambourine Man." With this hit they became one of the few purely American bands to sustain a following after the British invasion of the mid sixties. The Byrds also pioneered in a number of musical directions, including the conversion of Dylan's music to an electronic, "hit" format, the creation of space or "sci fi rock" which has become so popular over the past several years and, with the "Sweetheart of the Rodeo" LP, one of the first successful "country rock" albums.

A number of remarkably talented individuals comprised the original group: David Crosby, Gene Clark, Chris Hillman and Michael Clarke. All of these musicians have moved to strong solo careers or have become integral parts of strong groups. The musicians McGuinn picked to make the Byrds following the split of the original band, including Clarence White, Gene Parsons, Gram Parsons and Skip Battin, also became strong individual personalities. And through all the changes, the Byrds remained a consistent act who played in this country and overseas constantly and whose LP's always sold successfully. So, one might ask, why would McGuinn choose to disband the group earlier this year when he had, in his words, "a good safe thing?"

Flies From Byrds

"It certainly wasn't as easy as I thought it would be to leave the group," McGuinn says, "but it wasn't that difficult. What led up to the decision was the reunion album we did earlier this year with the original band. I felt that to simplify things and avoid confusion there should be only one Byrds, and I disbanded the current group. Besides, after eight years, I had just become sick and tired of being a Byrd. So I decided to become myself, which I had always wanted to do anyway."

What McGuinn did was to cut an LP of his own and go out on the road with a new band. The album is a mixture of his "sci fi rock," ballads, traditional tunes and straight rock. "I had a ball making the album," he says. "Most of the material was written specifically for the set, and I flew Jacques Levy out here (who has collaborated with McGuinn on songs such as "Chestnut Mare" and "Lover of the Bayou") to work with me. As for the tour, I do about 40 percent recognizable Byrds' material and the rest new songs. The songs I do aren't necessarily the hits. They're the ones I enjoy and the ones I had a part in writing, so I feel it's fair to do them."

As for audiences, McGuinn says he receives generally good response as Roger McGuinn rather than as the remainder of the Byrds. "I think

it's an exaggeration of my skills when people refer to me as the Byrds," he says. "The group was a composite and I was 20 percent." Current tour plans call for a lot of college dates, which McGuinn says



McGUINN

he likes "because the halls generally hold about 5,000, which is a good number and because I can get audiences that were not record buyers when the original Byrds began but have become acquainted with us over the years. In a way, it's the best of both worlds for me."

Trying Out TV

McGuinn is also involved in several other projects, one being the creation of a TV show for the Topanga Canyon cable network here. McGuinn has a Sony 1600 video-

recorder and a camera, and will be "producing the show myself. It's a two-man deal, the cameraman and me. I'm working on a format similar to the old Pete Seeger PBS shows, with just me and my guests talking and playing some music. I think the combination of audio and video is going to be an important part of the future of music, and while I'm not into special effects, I do want to be a part of that future."

As for his musical future, McGuinn says he has two cuts in the can for his next LP, cuts which are "more rock and roll than the first album. I'll also continue with my "sci fi rock," because I think it's an interesting subject and there's no reason why it shouldn't be done in music. As for being commercial, it's important to me to the extent I want to keep in business. I'd like a top 10 single, sure, but I also want to do what I want. It's a good trick if I can do it. And I'm back to playing lead guitar again, both 12 and 6 string."

In a way, McGuinn lives some of the "sci fi rock" he talks about. Besides having been involved in video for a long time, he carries a rather ordinary looking briefcase with him. Inside, however, is a mobile phone. "It saves me money," McGuinn says. "I've even made calls from planes."

Soul Successes Seek Spotlight

By NAT FREEDLAND

LOS ANGELES—One of Motown's most successful writer-producer teams has come out of their lucrative anonymity to make a strong bid for the spotlight on another label. Nickolas Ashford and Valerie Simpson wrote the Ray Charles standard "Let's Go Get Stoned" and a gold record for both the Supremes and Marvin Gaye-Tammi Terrell, "Ain't No Mountain High Enough."

Now, with their contract up, they have left Motown for an artist and production deal with Warner Bros. and are in the midst of a tour to display their debut vocal team LP, "Gimme Something Real."

The pair met singing in a Harlem church as teenagers and have been working together for nine years. They are still based in New York, having worked in Detroit only for specific sessions.

The petite Valerie, a standout pianist as well as an arresting lead singer, writes most of their melodies. Flamboyantly bearded Nickolas is the lyricist and lends an effective harmonic fullness to the vocalizing. Either of them may get the first germ of a song or they might write together all the way through.

Gospel-Influenced Songs

The pair consider themselves writers first and are anxious to end their current stint on the road for some more composing. They have already signed two more acts for the WB production deal and want to get them in the studio also.

Gospel music and their church singing background is their most important single influence, they feel. "We don't like writing messages,"

says Ashford. "Love and deep emotions are our subjects."

They still owe Motown some album production and are free to work with a certain amount of outside acts under their WB deal. Simpson recorded a solo LP on Motown two years ago which won good critical reaction. A Motown album by the pair was cut but never released.

The team has no firm plans as to how much time they want to devote to their own artistic career and how much they want to continue producing other artists. However, they hope to establish a core audience which will support their future writer-singer albums with a minimum of support touring needed.

Farrell Label Goes "Beyond Bubblegum"

LOS ANGELES—Wes Farrell's two-year-old Chelsea label, distributed by RCA, has spawned a new division, Roxbury, specializing in heavily contemporary acts.

Farrell is best known as a "bubblegum king" via his production of the Cowsills, David Cassidy and the Partridge Family. However, Roxbury's first two artists are Monkey Meeks, a rock group, and Fessor Funk's Queens Eighth Street Funk Band, a seven-member soul rock act.

However, Farrell feels that today's audience will support broadly many forms of specialized music and he personally is seeking the challenge of new sounds and new markets.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	★STAR Performer—singles registering greatest proportionate upward progress this week	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				
				This Week	Last Week	Weeks on Chart		
1	1	10	★	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	31	30	29	BLACK BYRD Donald Byrd, Blue Note BN LA 047 F (United Artists)
2	3	24		HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	32	26	15	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718
3	2	12		DELIVER THE WORD War, United Artists UA LA128 F	33	31	20	ALL I NEED IS TIME Gladys Knight & the Pips, Soul S 739 L (Motown)
4	4	18		POINTER SISTERS Blue Thumb 48 (Famous)	34	36	23	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
5	5	11		AN ANTHOLOGY Temptations, Motown G 782 L	★	43	2	BLACK & BLUE Harold Melvin & The Blue Notes, (Philadelphia KZ 32407 (Columbia)
6	7	8		GET IT TOGETHER Jackson 5, Motown M 783 VI	36	40	4	AT THEIR BEST Crusaders, Motown M 796 VI
7	6	14		INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	37	33	7	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
8	9	11		CHI-LITES Brunswick BL 754197	38	39	6	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
9	8	11		3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	★	47	13	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
★	19	3		JOY Issac Hayes, Enterprise ENS 5007 (Columbia)	★	49	3	THE DELLS Cadet CA 50046
11	10	9		MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	41	38	19	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265
12	12	27		CALL ME Al Green, Hi XSHL 32077 (London)	42	42	10	2 Deodato, CTI 6029
13	14	8		IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	43	45	5	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739
14	15	22		EDDIE KENDRICKS Tamla T 327 L (Motown)	44	35	18	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
15	16	29		NATURAL HIGH Bloodstone, London XPS 620	45	37	24	BACK TO THE WORLD Curtis Mayfield, Curtom CRS 8015 (Buddah)
★	20	7		FULLY EXPOSED Willie Hutch, Motown M 748 VI	46	46	19	FACTS OF LIFE Bobby Womack, United Artists UA LA043 F
17	11	12		KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	46	46	19	CREATIVE SOURCE Sussex FRA 8027 (Buddah)
18	13	19		TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	★	60	2	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1
19	17	10		TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	★	-	1	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
★	24	6		JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	49	56	5	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
★	27	3		IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	★	-	1	TAYLORED IN SILK Johnnie Taylor, Stax STS 3014 (Columbia)
22	25	6		WILD & PEACEFUL Kool & The Gang, Delite DEP 2013	51	53	20	GREATEST HITS Main Ingredient, RCA APL 1-0314
★	29	4		A DRAMATIC EXPERIENCE Dramatics, Volt VDS 6019 (Columbia)	52	52	5	YEARS GONE BYE Albert King, Stax STS-2010 (Columbia)
24	21	30		I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407	53	55	5	MIZ LENA'S BOY Wilson Pickett, RCA APL 1-0312
25	22	17		SMOKEY Smokey Robinson, Tamla T 328 L (Motown)	54	41	9	LOVE SIGN The Counts
★	32	4		EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	55	58	2	SOUL BOX Grover Washington, Jr., Kudu KU 1213 (CTI)
27	23	22		MA Rare Earth, Rare Earth R 546 L (Motown)	57	-	1	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)
28	28	12		UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	58	44	16	THERE'S NO ME WITHOUT YOU Manhattans, Columbia KC 32444
29	18	21		FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)	59	50	4	GOLDEN HITS FROM Ramsey Lewis, Columbia KC 32490
30	34	6		LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 HZ	60	-	1	UNsung HEROES The Crusaders, Blue Thumb BTS 6007

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CARPENTERS

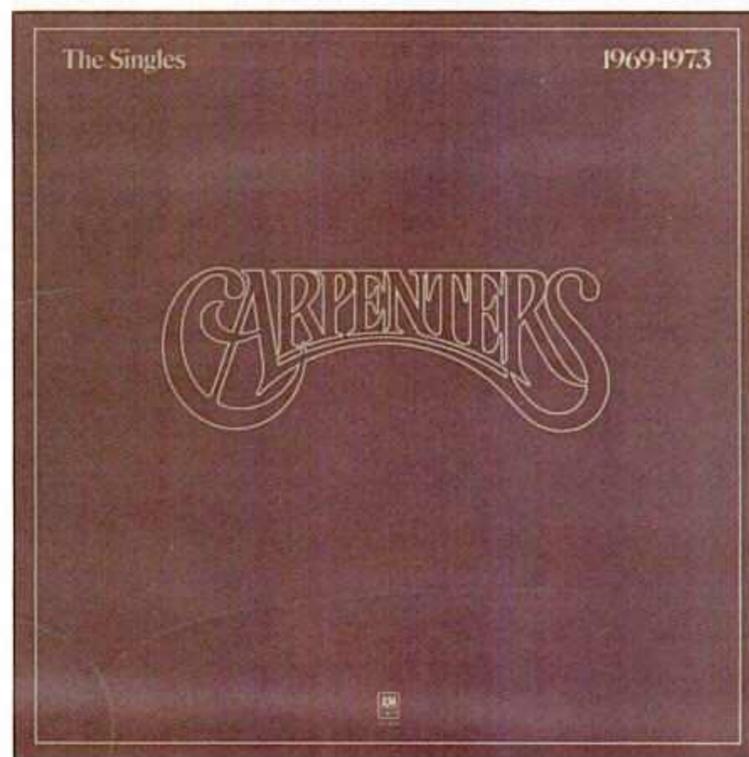


When you know a good song...when you
can write a good song...and when you
have talent -watch out-'cause it can
go on forever.

Love you Richard & Karen
and congratulations

Herb Alpert

A&M Records is proud to announce the release of a new album from two people we're very proud of:



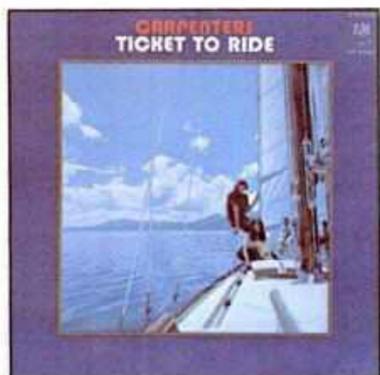
We've Only Just Begun
Top Of The World
Ticket To Ride
Superstar
Rainy Days And Mondays
Goodbye To Love

Yesterday Once More
It's Going To Take Some Time
Sing
For All We Know
Hurting Each Other
Close To You

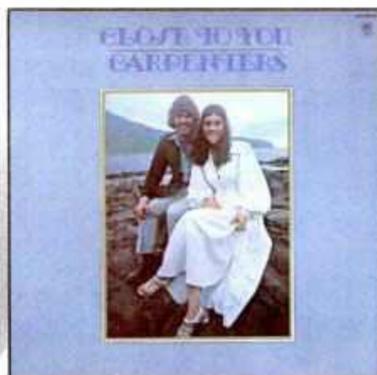
The Singles, 1969-1973

SP 3601 Produced by Richard & Karen Carpenter
and Jack Daugherty

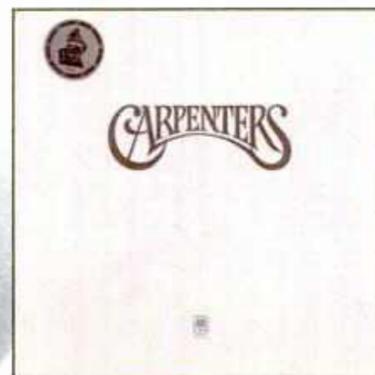
The albums, 1969-1973:



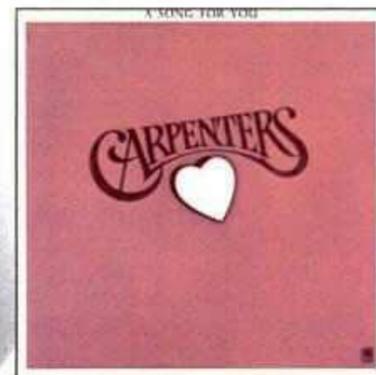
Ticket To Ride
SP 4205



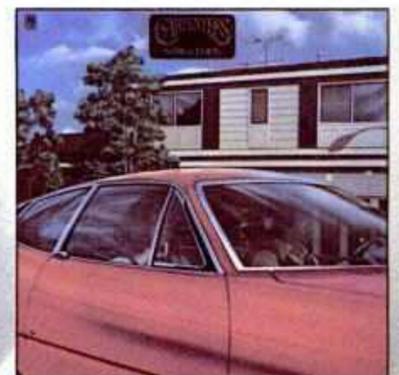
Close To You
SP 4271



Carpenters
SP 3502



A Song For You
SP 3511



Now & Then
SP 3519

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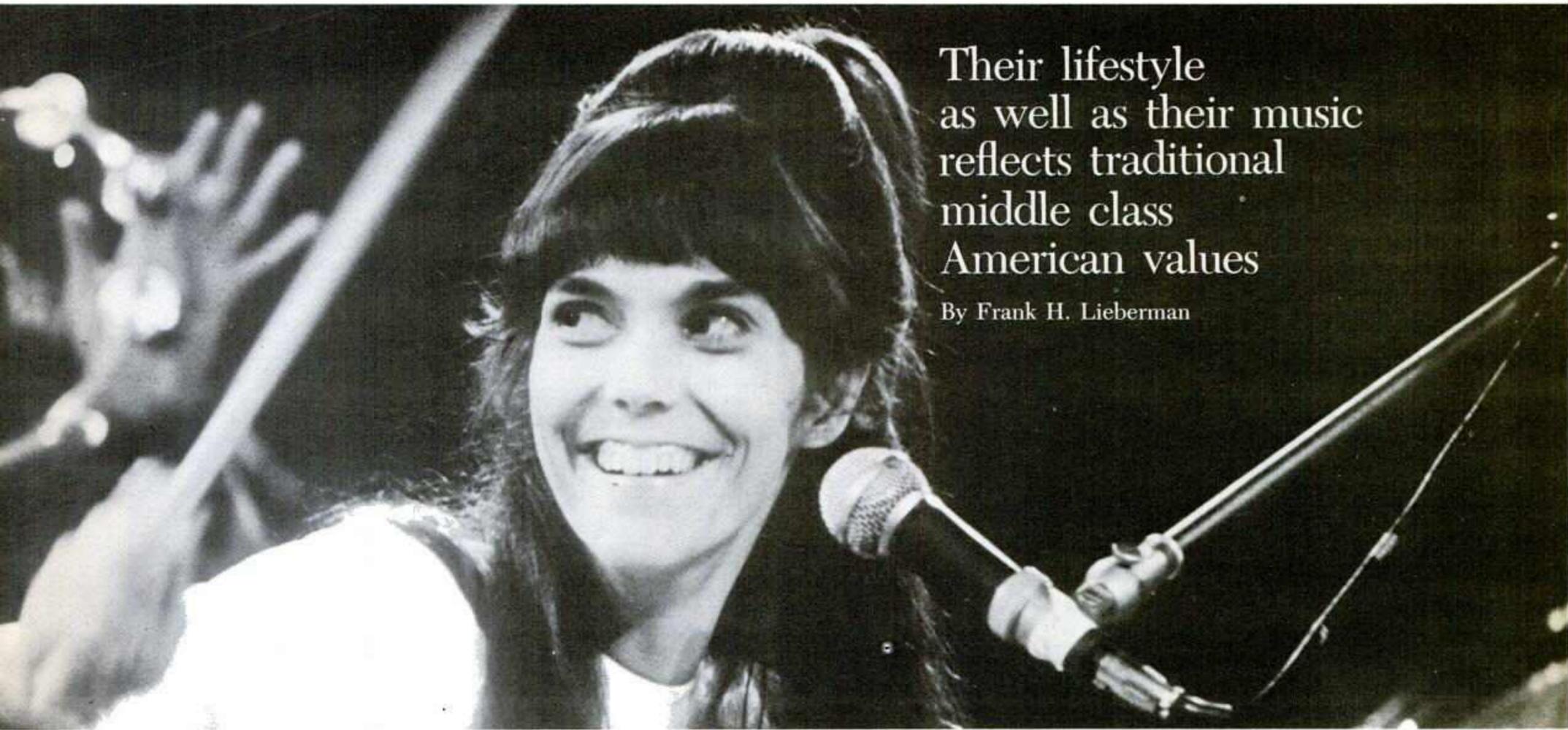
CARPENTERS



Art director: J. Daniel Chapman;
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A Talented Brother and Sister Act Which Represents Clean, Wholesome Entertainment



Their lifestyle
as well as their music
reflects traditional
middle class
American values

By Frank H. Lieberman

The career of Richard and Karen Carpenter is a story of blind faith; of being musical mavericks during the heyday of glitter rock, and of waiting and believing in themselves and their sound.

Their music has been called by many labels—soft rock, easy listening, pablum or homogenized rock. Critics shout it's commercial; others say it's reliable. But no matter. It's successful, and despite contrary claims, success is what it's all about.

The Carpenters' popularity increased as reaction to harsh electronic hard rock began. In contrast to rock's loudness, the Carpenter's musical effect is to soothe, to pep up or to amuse. It is quieter, using the same electric guitars, drums and horns as rock, but not as loudly. In contrast to the angry anti-establishment lyrics of many rock songs, the Carpenters lean to songs that talk about love in the rain or sitting atop the world.

The scene in 1967: Karen on drums, Richard in glasses and short hair, and bassist Wes Jacobs. From here the trio expanded into other formats and then success.



I'm on the top of the world/Looking down on creation/And the only explanation I can find/Is the love I've found Ever since you've been around/Your love's put me at the top of the world.

("Top of The World," by Richard Carpenter and John Bettis, Copyright 1972, Alamo, Inc., Hammer and Nails, Inc., Sweet Harmony Songs.)

The high-living antics and anti-establishment lifestyles of hard rock stars are anathema to the pop crowd. Soft rock stars, like the Carpenters, are proud to belong to the establishment: their lifestyle as well as their music reflect traditional middle class American values.

"We've been called sticky sweet, goody-two shoes and squeaky clean," Richard said in an interview at the time of their first White House appearance. "But it's all relative, isn't it? We came along in '69 right in the middle of acid rock, when all the performers had this negative sort of 'take me as I am' attitude, never concerned about their stage appearance. And then we walk out, just normally clean. I mean, most people shower, right?"

Like most of the acts who score astronomically on both Billboard's Easy Listening and Hot 100 charts, the Carpenters appeal is largely in their music and partly in their image as just-plain-happy-family-type-folks. It's not personality that sells their records, nor gimmicky theatrical antics on stage. Karen may eat a candy bar for quick energy, but not an amphetamine, and there are no groupies camped out in hotels where the Carpenters stay. Autograph hounds perhaps, but no groupies.

For four consecutive years, the Carpenters persistence and attention to detail have captivated concert audiences and record buyers. And at age 27 and 23, respectively, the brother and sister combination claim 14 gold records, three Grammy awards, and the loyalty of a huge contingency of fans.



"We've built a large following because it seems that the people understood us, and most critics didn't," states Richard. "I love rock. I enjoy Zappa, the Beatles and dozens more. I know we're not rock. We're pop. But we're not that kind of bland, unimaginative pop music that is so often associated with the term easy listening. We don't just cover (copy) other people's recordings. I think we are a little more creative than that. We do our own arranging, our own orchestration. We try to bring our own interpretation to a song."

Couple their musical intention with their public relations image . . . and instant establishment success.

"We've had to put up with a great deal of the social image thing with our music coming in second," adds Richard. "It has nothing to do with the music; how we record or play it. It's mostly garbage that came from our early literature. I never cared for it, and still don't . . . pushing this ridiculously clean image that hardly anybody is.

"We're starting to overcome it, however. Karen and I have reached the point where we can't hide our feelings just because somebody is not going to like it. We are expressing our minds, and I don't think our thoughts vary that much."

Despite the Carpenters change of thinking and expression, Richard says
(Continued on page C-6)

“Our music will expand,” says Richard, “but it will not undergo drastic change”

their music “will expand” but will not undergo “drastic change,” explaining that he wants to keep their music in a range that the public likes.

“Of course I know our music tends to be commercial,” he continues. “But we totally believe in what we’re doing, and since it happens to turn out commercial, what could be better. I’m proud of the singles we put out. They’re good songs that will be around for a long time. The words are nice, they’re not bubble gum lyrics. They’re good pieces of material, but they also happen to be commercial . . . so what’s wrong with that?”

Studio musician Joe Osborn, whose garage recording studio is where the multi-tracking of their voices began, supports Richard’s claim.

“I can’t really tell any change from the beginning in my North Hollywood garage to now,” says Osborn, one of the finest bassists around today. “They’ve gotten more polished, but are using the same formula and are keeping the sound the same. They continue to get better and are growing though the sound isn’t changing. I feel they can make it last as long as they want.”

“And working with them is a pleasure,” adds Osborn, who has played on each of their recordings. “Richard always knows exactly what he wants, yet he doesn’t come into a session with an iron hand. I know he still gives me plenty of freedom. He’s not restrictive and that sure helps.”

“There’s never any pressure. The sessions are always fun because their music is fun to play. And as for Karen, I think she’s fabulous. They’re just a genuine plus to music

in general. Even what I feel might be their lone shortcoming could be working for them.”

Osborn referred to Richard’s, and Karen’s also, lack of self-confidence. “Richard will spend hours with piano overdubs . . . it’s too much time and not necessary. But then, too, it could be their secret . . . because it’s working.”

Like thousands of other young Americans pounding away in basements across the country, the Carpenters turned onto the idea of making it big in the music business early. Richard started music lessons at age 12, and studied classical piano at Yale while the family was living in New Haven, Conn., where both were born.

While Karen’s interest was in everything but music, Richard loved it all and had access to his father’s extensive record collection which included classics, big bands, jazz, Les Paul & Mary Ford, Red Nichols and Spike Jones.

“Dad had quite a collection of 78’s,” recalls Richard. “I was always listening to the radio and asking him to buy certain records. I think the first song I ever heard on the radio was ‘Music, Music, Music’ by Teresa Brewer.”

Richard’s initial musical group venture was without Karen. He was 16 “and only wanted a car.”

“The first group I was in was horrible,” smiles Richard. “I had played piano for about four years and was taking lessons from a private teacher. It consisted of basic exercises, which I like to do. The teacher knew that I was interested in pop music and started teaching me chords. I bought a fake book and learned the chords to a good number of tunes . . . and all this was happening while I was taking classical piano at Yale.

“My hair was plastered back and I wore glasses,” he continues. “And with two guys in their twenties, we formed a group and got a job at a New Haven pizza dive . . . and were we horrible. I played the basic changes to most tunes and threw in arpeggios because of my technique. I was just learning substitutions and just getting into improvisation.”

The family’s move to Southern California (their present home in Downey to be exact) ended Richard’s fling, but it didn’t take him very long to launch his West Coast activities.

It was 1963, Richard was a senior at Downey High School and continued his piano studies at the University of Southern California. He had hitched on to another group—similar to his previous one—and played all the typical nightspots from Gardena to Downey.

There was no turning back. Any chance to get involved with music got top priority, even to the point where Richard got out of gym class to join the marching band at school.

“I knew piano wasn’t in the marching band,” laughs Richard, “but I took a chance and asked the director anyway. He said that he didn’t need a pianist. The next day I went back and told him that I could play trumpet. I had bought one a couple of years before at an auction for \$4.”

“The director, Bruce Gifford, just let me in. No audition. I just went to the office and got a card for him to sign. While waiting to get it signed, I sat down at the piano and started playing . . . I never played the trumpet.”

“For eight months I worked on a class project, ‘Rhap-
(Continued on page C-8)



The Osmond Brothers receive a visitor backstage.

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The Carpenter Trio became Spectrum and lasted from 1967-68

sody in Blue,' and nothing else. We did it in concert with the concert band." Gifford also had his own band, according to Richard. "It was like Louis Prima's group. For three years I was the pianist, playing at weddings, dances, clubs and the like."

Karen followed in Richard's footsteps—also to avoid gym.

"There was a solo drummer in the band and Karen immediately got turned onto drums," Richard explains. "She came home and got out some chopsticks and arranged some barstools we had and she was playing along to records in all time signatures. Dad bought her a drum set, a good one, and immediately she could play it."

Karen, the idol of thousands of girls for her cuteness, her career, and for having an older brother, started drumming when she was 16. Through subsequent group transformations, first, as The Carpenters Trio (with a friend), then as Spectrum, a larger band, she developed into the lead singer.



Bette Midler, the doyenne of camp rock, uses a joke about Karen in her act, with great effect.

Karen doesn't mind. "Well, I always feel that if anyone mentions you in their act they're paying tribute to you. Anyway, she uses that to introduce 'Superstar,' which just happens to be hanging on OUR wall," referring to the gold record the Carpenters earned for their version of the song.

With Karen starting to play drums, and well, Richard nurtured their family jam sessions into professional ambitions forming the Carpenter Trio, along with bassist Wes Jacobs, who now plays tuba with the Detroit Symphony.

"We were all so young, we couldn't get any work," says Richard, "so we entered the Hollywood Bowl Battle of the Bands—Los Angeles' super-competitive, non-pro musical derby—as a jazz instrumental group.

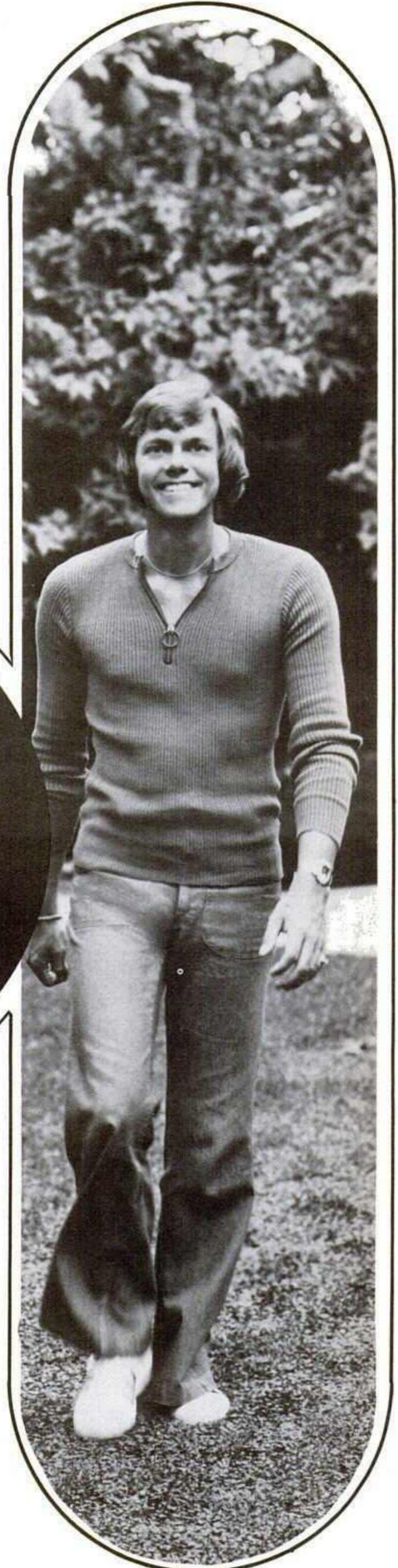
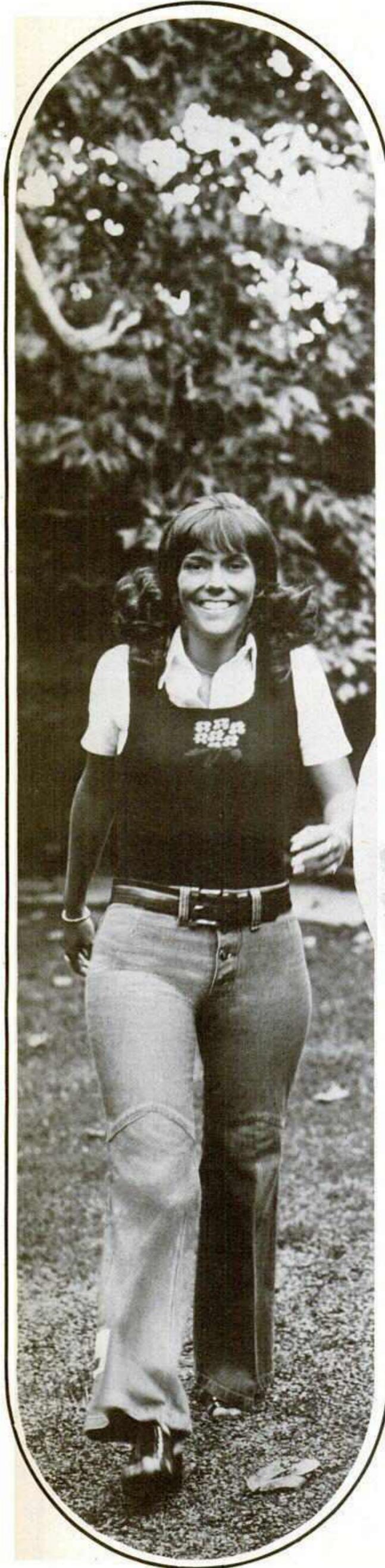
"It gave us encouragement," recalls Karen, "but nothing really developed from it as far as a career was concerned." All this despite winning several trophies, including the sweepstakes.

The failure of 1966 only slowed down the inevitable. The rock invasion was exploding and nobody wanted to hear their soft sounds.

The Carpenter Trio gave way in the next few months to Spectrum, a group that featured Richard, Karen and Richard's Cal State Long Beach friends Leslie Johnston, Danny Woodams, Gary Sims and John Bettis.

Besides rehearsing after school hours, the members of Spectrum—minus Karen—attended choir class under the direction of Frank Pooler, who introduced Richard to group singing.

(Continued on page C-10)





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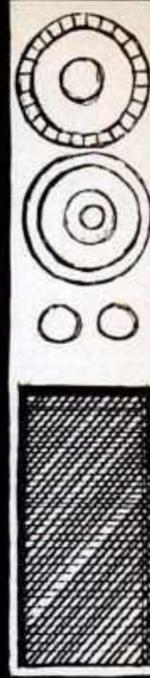
"the agency for creative artists"

Karen and Richard Carpenter, represented exclusively by Creative Management Inc.

'They Long to Be Close to You' started the gold rush followed by 'We've Only Just Begun'



Karen and Richard with Bob Hope on one of his TV specials. Everybody's all smiles.



Singing in choir during the day, the members of Spectrum lost the battle of the rock'n'roll uprising.

"Spectrum lasted about a year, from 1967-'68," says Richard. "We played one night at the Whisky, but were thrown out because our music wasn't danceable to make the people want to buy drinks. We also played the Ice House, the Troubadour on Hoot Night, and even opened a concert for Steppenwolf."

Working in Joe Osborn's studio most of the time on Monday about 4 p.m., the Carpenter station wagon would drop off one sibling to wait in line while the other went back with friends to get the amps and instruments ready to play at the Troubadour's hootenanny.

"You had to wait in this huge line in the afternoon to get a 15-minute spot that night," Karen remembers. "Some of the other people getting started

then included Jackson Browne and Brewer & Shipley. Once we got in, however, the audience loved us. We got standing ovations but still no recording contracts."

"It was much easier back then," says Richard. "There was no pressure because we didn't have any single hits and we weren't working. Who heard of you really... no one. There was time to rehearse, to record. If a good song came along we'd take our time to do it. That's why the 'Close to You' album is so nice and meaningful to me."

"We spent so much time on each selection, because we had time; time to find songs; time to record them; time to really pay attention to every little detail. Now we have to make the time, it doesn't just happen. We've never said 'let's get in, do the album, and get out.' We still spend a lot of time on each album, but it's all under pressure."

Frank Pooler, choir director at Cal State Long Beach for the past 15 years, had Karen and Richard attend his classes.

"Karen's involvement started while she was in high school when Richard used to bring her for voice lessons on Saturday mornings," recalls Pooler, who also directs the Carpenter's orchestra in Las Vegas and Lake Tahoe. "And after high school Karen joined my regular classes."

"They've always been great kids and super talents. Richard always was the thrust behind the thing. For two years he and John Bettis wrote secular cantatas, humorous cantatas about the choir. They were always the hit of our annual shows and I sure wish he would have published them for other choirs." Richard also accompanied the choir on piano.

The instructor remembered the day Richard discovered he had a voice. "All of a sudden we heard a big booming baritone... Richard was so surprised and delighted. Karen, on the other hand always had a good voice. She's a natural singer who actually didn't need vocal instruction."

"I've never been surprised with their success," states Pooler. "Both of them have always had drive, initiative and stick-to-itiveness to go along with their super talents. I always felt a lot of hard knocks and turndowns wouldn't discourage them or turn them off. They'd get discouraged every so often, but they were mavericks and had to expect it. I always knew Richard's drive and his talents would give him what he wanted... and that's what he has."

Frank Pooler feels he sensed the Carpenters sound idea and even wrote an article on the pair for the American Chorale Journal, attempting to critically analyze their style.

"Some of the things I sense carry over from the choir," explains Pooler. "One aspect is real brilliance of tone which is based upon a brilliant 'e' vowel which has a tendency to permeate all other sounds. In other words, it's not a mellow sound as such, but it's kind of a hard, biting sound which can be contrasted with something Richard calls 'airy' or a kind of breathy sound."

"This is produced by putting an 'h' consonant; letting some breath leave the mouth before you attach the tones. All of this is not unusual to my group."

"Another thing is something I've always insisted upon to my groups—absolute accuracy of intonation. Of which I think of all popular groups they possess to the greatest degree."

Pooler admits he wasn't aware that anyone was taking his chorale to heart like Richard did. "Everything after awhile seemed so automatic... like he was filing it away. Even then, I'm not all together sure that some of the technical things I'm talking about Richard does consciously."

Pooler says the relationship between himself and the Carpenters is "more friends than a student-teacher relationship." In fact, he says he's learned "very intense professionalism" that's carried back to the choir. "My choirs always strived for total perfection, but the Carpenters introduced me to real perfection."

The time at Joe Osborn's studio is where the soft but massive Carpenters' chorale sound was achieved. It's done by Richard and Karen building four-part chords and overdubbing them twice, for a total of 12 voice parts. However, for occasional effects they will expand their harmonies up to 13-part chords covering three octaves. With triple overdubs, this gets a total of 39 voices and can be heard most extensively on their "I'll Never Fall in Love Again."

Spectrum had become The Carpenters by 1968. Karen and Richard were doing all the singing, and they were still without a contract.

Then in 1969, a friend of a friend of a friend, as Richard describes it, brought one of their tapes to Herb Alpert at A&M records. He liked their work and signed them.

The Carpenters first album was "Offering," from which the single "Ticket to Ride" was released. It got to 54 on the Billboard charts and stayed on the charts for three weeks. The second LP was "Close to You," which has sold almost four million copies.

Again it was Alpert who was the messenger from heaven, introducing them to the chance to record "Close to You."

The Carpenters were pleased with the idea of their getting airplay on "Ticket to Ride" and being on the Billboard charts, but the kind of recognition Richard had in mind for his group had not yet come. When it did, it was quite by accident.

Burt Bacharach had brought Alpert a song entitled "They Long to Be Close to You" which he wanted the singer-trumpeter to record on his own. (The tune was written six years prior and was buried on Dionne Warwick's first album.) But Alpert decided against it because he didn't want to sing the line, "sprinkled moon dust," and gave the lead sheet to the young Carpenters who were rehearsing on an A&M soundstage.

"That sheet sat on my electric piano for weeks," says Richard. "I would play the first verse of the eventual arrangement, then put it side. But the song was growing

on me. One day I arranged the whole thing and Karen and I went into the studio and recorded it. A&M released it and the ballad became a smash amidst all the hard rock around it."

"And then everything turned to gold," recalls Karen with a gleaming smile. "All our albums and almost every single from then on. We are still doing what we did in Joe Osborn's garage, but now it was selling."

The prototype Carpenters album takes on the average of three months to make and costs around \$50,000. Mixing takes almost as long as taping the parts. The master tape is sometimes completely taken apart and remixed all over again after the LP has already been finished once.

The prototype Carpenters record is also gold. The duo has sold over 20 million albums and singles worldwide since signing with A&M in 1969.

(Continued on page C-18)



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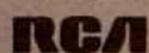


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The Carpenters' Gold Discography

ALBUMS

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A&M S 4322.

Carpenters, A&M S 3508.

Close To You, A&M S 4271.

Now & Then, A&M S 3519.

Song For You, A&M S 3511.

Ticket To Ride, A&M S 4205.

SINGLES

Close to You, A&M 8548.

Druscilla Penny, A&M 1413.

For All We Know, A&M 8549.

Goodbye To Love, A&M 8556.
Hurting Each Other, A&M 8554.
It's Going To Take Some Time,
A&M 6554.

Rainy Days & Mondays,
A&M 8552.

Road Ode, A&M 1446.

Sing, A&M 1413.

Superstar, A&M 8552.

Ticket To Ride, A&M 8548.

Top of the World, A&M 8556.

We've Only Just Begun,
A&M 8549.

Yesterday Once More, A&M 1446.

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Good sound equipment and some electronic devices are vital to the group's concert presentations

"A&M has always given us whatever we felt we needed," says Richard, "a 40-piece orchestra, anything. The Carpenters track record is one of the most remarkable of the 1970s. Their lowest charted Billboard single since "Ticket to Ride" was 12, with 10 singles to date reaching the top 10 and nine of these going all the way to gold. They have five gold albums, their entire output except for the "Offering" debut which has since been retitled "Ticket to Ride."

Richard has been writing songs throughout his career, but until recently the Carpenters big hits were written by other writers. Recently, though, Richard has had three top 10 hits, "Goodbye to Love," "Yesterday Once More" and "Top of the World."

Collaborating with Richard through the years has been his college friend, John Bettis, whom he met at the famed choir class in 1967.

"I grew up with the sound," says Bettis. "I was a folk-singer but in effect, Richard trained me in music. I sang with him at the Coke Corner in Disneyland in 1967. He played his butt off . . . I just tagged along. Richard always had this dream of his own group doing the sound he believed in so much. And even during the tough times he never lost his musical responsibility.

"He has always had a unique sense of commercial value. He pays attention to faces to try to grasp what the ordinary person might feel. What he's doing is feeling what he lives."

Bettis adds that though he writes much of the team's lyrics, Richard does come up with the "hook," title or even the first few lines. "He simply brings out the best in you and I'm grateful for what he's done for me. He never forgets his friends and is always concerned about them. Karen is the same way.

"It's been a trip with her. I've watched her become a woman while also becoming a star. She keeps getting the public accolades, but remains approachable. Karen seems to have a certain understanding for mine and Richard's music," continues Bettis. "She has great comprehension and an easy, natural way of transmitting the emotion of a lyric. She's a sensual person who grows on you and becomes better each time you hear her."

Richard and Karen Carpenter won two Grammy awards for 1970—best new artist of the year and best contemporary vocal duo, group or chorus for "Close to You."

It was the same year they were featured on "This Is Your Life."

"I didn't even know who Ralph Edwards was," laughed Karen when recalling the television show. "And I didn't even know it was back on the air," chimed in Richard. "We both thought it a bit strange to be on that show," he added. "After all, we had only been in the limelight for six months at that time."

Despite all of Richard's behind the scenes work, Karen has been the "star" of the Carpenters.

Does this bother him?

"My end of the whole thing is not a whole ego building thing as far as what the public realizes. Karen is the star," says Richard. "She's the one who gets the letters and requests for autographs. I don't get much attention, everyone's mostly interested in Karen . . . she's the lead singer and the featured part of the act.

"My end is selecting material, arranging, orchestrating, production, names of the albums, selecting personnel in the group, the order of the show and how to improve the show. They (the audience) don't realize what I do. They don't know I've written several hit songs . . . it's always Karen. Which is fine. It's the same way with Donny and the Osmonds. But to me, I know what I've done. Even though a lot of people and critics don't like it, the fact is it's very commercial and I know it's not crap. It's well produced and it feels nice to me that I selected an unknown song and made it a hit.—That makes me feel good . . . and sure, it feeds my ego."

The Carpenters newest album is also a product of Richard. It's entitled "The Singles 1969-1973" because he doesn't like the term "greatest hits."

"I feel it's really an overused thing," he says. "Individuals and groups with two or three hits all of a sudden put

them on one album, use filler for the rest, and title it "greatest hits." This album contains 11 true hits and it just wasn't slapped together. We've remixed a few, recut one, and joined a couple of others. It's simply something I feel we owe to our audience and ourselves."

Following the "Close to You" success came "We've Only Just Begun" and then "For All We Know" from the motion picture "Loves and Other Strangers." Along with being their third consecutive gold single, the tune won an Oscar for best song of the year (1970) from a motion picture.

In quick succession came "Rainy Days and Mondays," "Superstar," "Hurting Each Other," "It's Going to Take Some Time," "Goodbye to Love," "Sing," "Yesterday Once More" and "Top of the World." (Continued on page C-20)



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“The Carpenters’ sound can take them just about anyplace they want it to because they’re in such control of it”

World.” They won their third Grammy award in 1971 for best vocal duo.

Another facet of the Carpenters golden-oriented career is live concerts—the re-creation of their record sound to live performance and the men who do the booking.

“Fortunately, our type of chord voicings are fairly easy to reproduce accurately in live concert performances,” explains Richard. “Recently we bought an Eventide Digital Delay, which turns the voices sung into it into a pseudo dubbed sound.”

The unit has an instant on-off switch and is activated by a Carpenters’ sound technician when a sustained multi-harmony phrase comes up. “There’s a slight lag between the voices put into it and the sound coming out,” says Richard, “but it’s really a remarkably clean effect.”

Careful use of sound equipment, particularly some new electronic devices, is also vital to expanding the Carpenters concert vocals. “During the two years I was spending all my time trying to get record contracts for Spectrum and then the Carpenters, I attended a lot of concerts to study performances,” says Richard. “One of the biggest problems I noticed was singers moving out of the microphones’ best range.”

According to Richard, the pick-up range on most vocal microphones is so narrow that even the slightest moves by a singer changes the overall sound. He uses a uni-directional Shure microphones with cardioid pattern now and makes it a prime rule that nobody moves away from their mike range during a show.

“We never have two people on one microphone,” adds Richard, “because it’s a waste of time. If a singer is just two inches from the microphone, the fullness of the voice can change drastically.”

Richard says that his sister has two voices—a lead voice with a range of about an octave and a fifth, and a falsetto, almost a soprano sound not like the big, round sound she uses on lead. It’s great for harmony.”

Karen says she doesn’t do anything special to care for her voice. “The one thing that wipes you out,” she says, “is getting no sleep. But the road takes its toll on my voice. It wears down like the amps, electric piano and our minds.”

One of the first people to hear the Carpenters perform in concert is their first—and only—agent, Dan Cleary of CMA. “Their first concert was at Valley State Northridge,” recalls Cleary, “and it was no comparison to the places they play today. But even then it was easy to tell there was something special about Richard and Karen, and the way they related to the audience.”

Cleary says his “emotional involvement” with the Carpenters is a very special one. “I saw them from the beginning when Herb Alpert invited everyone to an A&M soundstage. When I first heard about them it was difficult to picture a pretty young lady behind the drums and singing . . . it was almost offensive. But their sound created a special feeling that it didn’t make a difference then.

“In all honesty, when I first saw them I felt they were the most unique musical acts I’ve been privileged to see,” he continues. “There was no one else at that time to compare them to. They had an indefinable aura . . . Herbie had that, Karen and Richard had it then and obviously still do. Little did I know then how much they would develop, especially Richard in making the world aware

of his very fine arrangements and composing abilities.”

Cleary doesn’t like the word “booking” when explaining the Carpenters growth since he met them a little over three years ago.

“I feel it’s more career direction than it is merely selling someone,” he says. “Things happen as the result of planning. Sherwin Bash made a monumental contribution in their lives. He, as we all have, has done things always with a purpose. I’ve always felt that just ‘booking’ them truly wouldn’t be providing the type of service they deserve.”

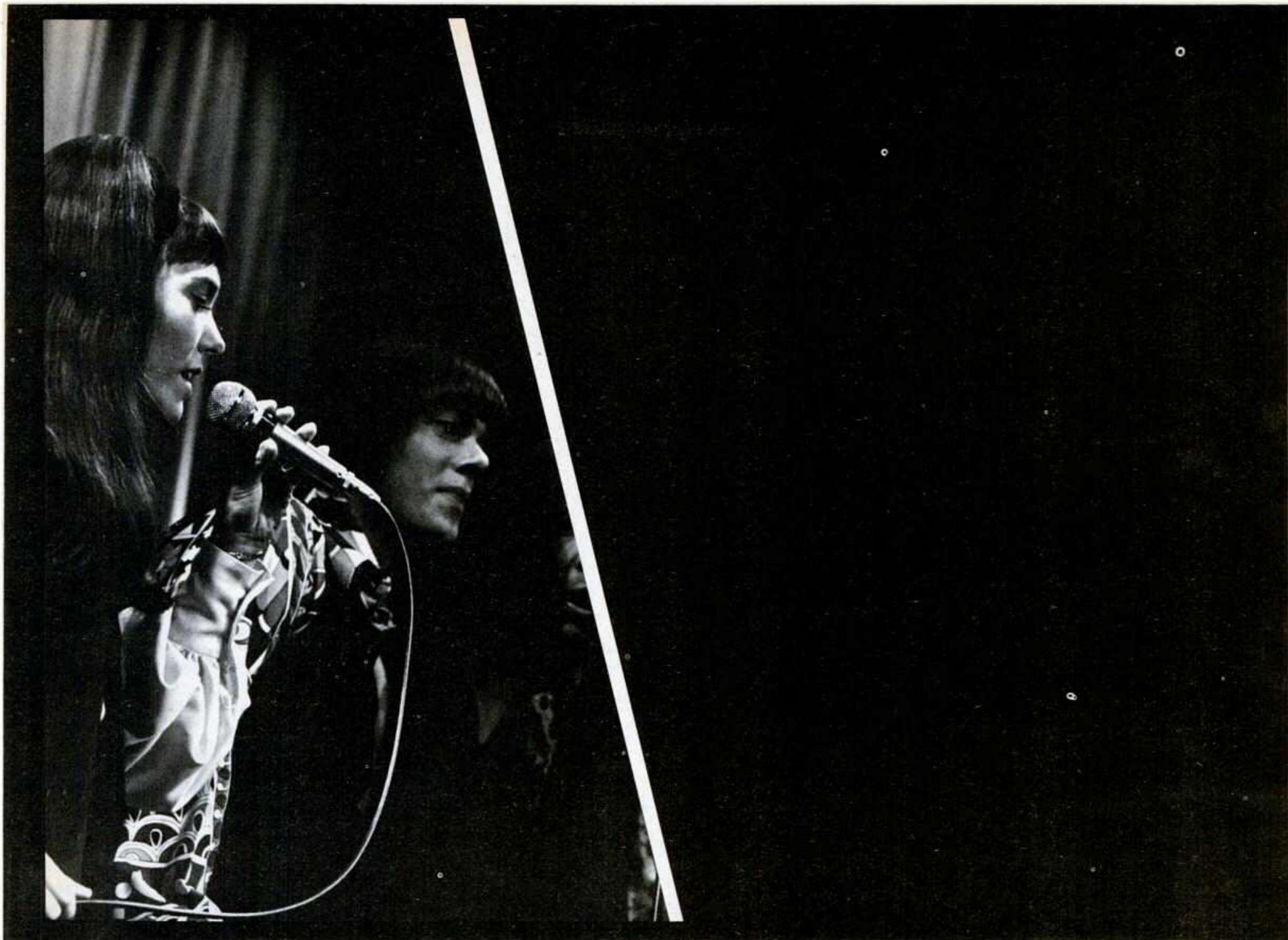
Cleary feels that the Carpenters sound “can take them just about anyplace they want it to because they’re in such control of it. He explains, “there’s no specific groove for them. They can play anywhere, touch any element. They’ve grown and expanded so much. Theatrics have become a highpoint of their presentation as well as the music.

“Karen’s moving out from behind the drums has meant fantastic growth. Also, they’ve matured on a business level. They’re demanding now more than ever, and they have the right.

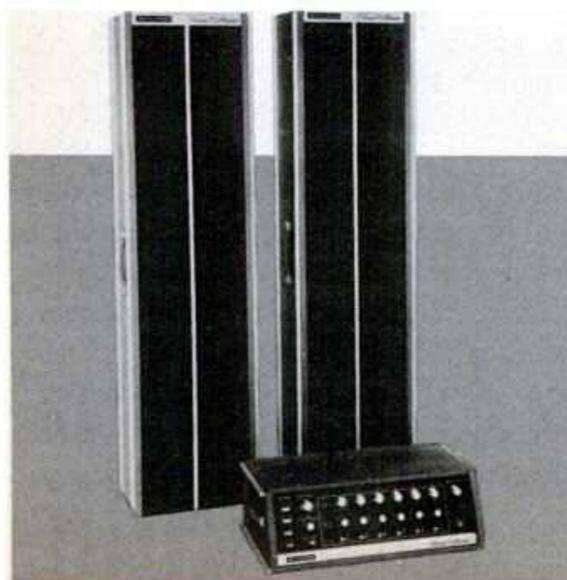
“Like anyone who is aware of what they want to do, they’re becoming more and more aware, they are going to be demanding because they have very specific ideas. Because they care about themselves, in that way they’re demanding. If they weren’t, I would feel that I did not make the contribution that I should have.”

Another person involved in the concert progress of the
(Continued on page C-22)





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One of the country's hottest groups, Carpenters, needed a *portable* sound system that could give them recording studio control over the sound of things like "Close To You" and "We've Only Just Begun" in *live performances*. Solution? The Shure Vocal Master Sound System! The same system used on tour by The 5th Dimension, The Lettermen, Sergio Mendes & Brasil '77, The Association, plus hundreds of other groups. The Shure Vocal Master gives them utter reliability, complete control over vocal effects and over feedback —with 300 watts of peak penetrating power! Result? Audiences across the U.S. are hearing Carpenters as they sound on their recordings — naturally!

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The Carpenters

Carpenters is Allen Tinkley of Artist Consultants, promoters of many of the Carpenters dates since they began.

"My relationship with the Carpenters is a superb extension of my relationship with Sherwin Bash. (Bash managed Herb Alpert & the Tijuana Brass and Tinkley promoted most of their concerts, also.)

"My first involvement with Richard and Karen was about three years ago when they opened a Fifth Dimension show in San Francisco. I've been very closely associated with them since.

"The Carpenters' ticket sales have always been good since they first started," continues Tinkley. "They've matured and grown on a personal level, and their show has done the same. There isn't an area they're not accepted in, and their concerts draw a very varied audience."

Tinkley, who also books Johnny Cash, Bill Cosby, Charley Pride and Joan Baez, among others, says despite the Carpenters busy tour schedule, they've far from reached a saturation point.

"The whole market is changing," says Tinkley. "There are very few new big rock acts. The ones that are filling the arenas are the handful that have been doing it for a number of years. The same holds true for the Carpenters. Because their music is played on almost every radio station in town—except for possibly the underground heavy rock FM outlets and soul stations—people are always aware of them and their new songs.

"This stirs interest in their concerts. They've made a tremendous impact in concert bookings and I'm sure will continue to do so."

The Carpenters impact has been felt world-wide. Their "Yesterday Once More" single and "Now and Then" album was number one in Japan, England, Hong Kong and other places throughout the world recently. A representative of King Records of Japan (they distribute A&M records there) said during a recent Los Angeles confab:

"The Carpenters are one of the leading sellers of albums and singles because their music is so nice and listenable. And when they appear there in concert again and on television, their sales will be even greater." A tour of both Japan and England is scheduled next year for the duo.

(Continued on page C-26)

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have an empty seat in the house for the entire engagement.

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The Carpenters

"Music will always remain a part of our lives," says Richard with Karen nodding in agreement. "How much of an impact we'll have is hard to say. Acts have gone up and set records, and then all of a sudden the public has had enough of their sound. They never totally leave, but they don't enjoy being at the top. It's not the happiest thing to think about, but it's fact.

"That's why I keep the public in mind and try to stay on top of all the successful products. I pay close attention to what our public seems to like and really respect their wishes. What so many critics and artists forget is that the public puts you on top and in the limelight. Going along with them isn't copping out . . . especially when you enjoy your music and what you're doing like we do."

Another thing Richard and Karen cite is that many people forget that they're normal people.

"The rock thing has made so many people's thinking so freaky," says Richard. "We come along as average people and because we're not painting our face, and because we dress up for a performance, we're not 'hip.' I know the music business is always searching for a new leader. Everyone 'who knows' claims there has to be something new and different. There has to be a new Beatles; or trying to make glitter rock the new trendsetter.

"Maybe there doesn't have to be something or someone new for awhile. Sure, the 40's had Sinatra. In the 50's it was Elvis. The 60's belonged to the Beatles. So naturally something is expected for the 70's. And in trying to find that special thing, the oldies, the roots of rock, have been pushed into the limelight.

"I feel as long as everyone is searching, it just isn't going to happen. You can't manipulate success and tell the public 'Look, here's your new leader.' When glitter rock hit, the 'who knows' were claiming it was the force of the 70's. While it's very successful, it obviously isn't to the 70's what the Beatles were to the 60's. Obviously they were wrong.

"What these people don't realize is that Sinatra, Elvis and the Beatles still have the same magnitude today. They haven't faded . . . their make-up hasn't worn off."



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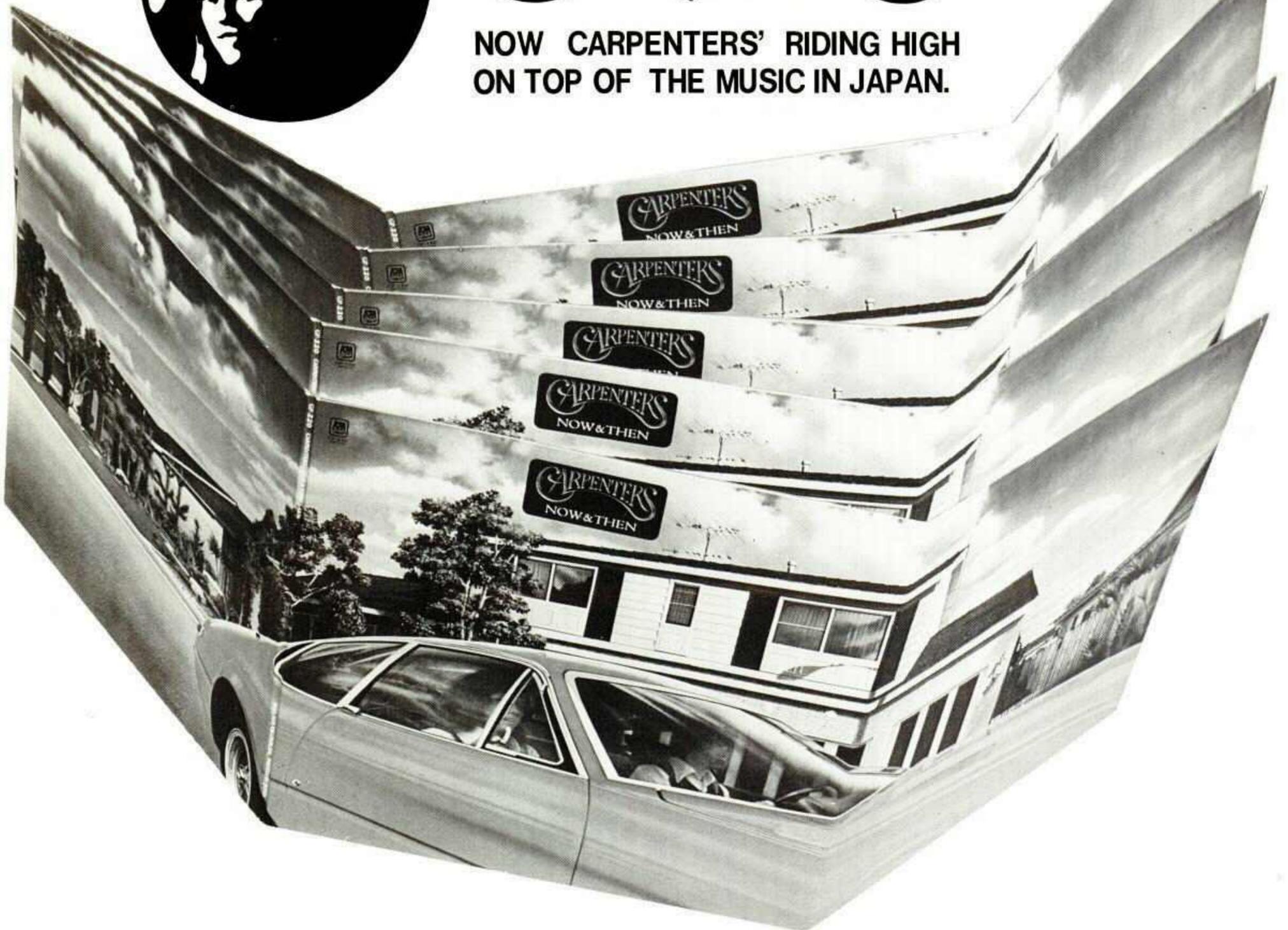


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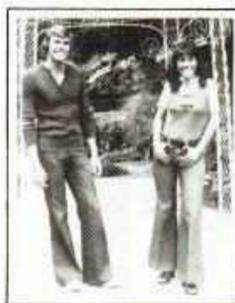
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What's Happening

By SAM SUTHERLAND

The New England college radio gathering being sponsored by WBRB-FM, Brandeis U., Waltham, Mass., scheduled for Dec. 8, is already generating a good deal of interest from stations and music industry folk. Lisa Karlin has provided additional details on the meet, covering both local lodgings for travellers and the projected topics of discussions.

Seminars will explore programming, censorship in college radio, the role of women in media, the music industry's role in college radio and campus news reporting.

The registration fee has been set at \$10, with checks payable to WBRB-FM and to be sent to Ms. Karlin.

In recent years, New England stations have been curiously quiet with regard to the future of the medium. That silence has been attributed by some folk to complacency, understandable when we realize that many stations in that region have been operating for several decades. But the projected Brandeis meet, and the initial reaction to it, suggests that there's new energy there.

Loyola's Next

At Loyola U. of Chicago, WLUC and WLT (Lewis Towers campus) have set the weekend of Feb. 15-17 for their next college radio meet. Jim Benz and Don Reinke are coordinating the conference, which will be conducted at the Lewis Towers campus in downtown Chicago.

Loyola's planning seems exemplary, even at this early date: Benz and Reinke, in announcing the conference early, are contacting area campuses and industry personnel, and asking them to fill out a questionnaire about just what problems and possibilities should be covered in February. That approach obviously poses additional hassles for the conference planners, but should pay off by minimizing the level of useless information and irrelevant chatter that might otherwise have found its way into the schedule.

Hopefully, stations will take advantage of the questionnaire to help create a conference that is genuinely attuned to their needs.

Campus Service: A Few More Words...

This week's lead story is devoted to campus record service, one of the most persistent thorns in the side of professional and campus radio folk alike. As the headline notes, the situation, at least with regard to the vinyl shortage, appears unchanged.

Reading between those lines, though, it should be clear that many labels are getting tougher with campus stations. Just how tough—and how extensive cuts may be—won't be apparent for awhile. But the experience of Rich Fazekas, who let stations decide for themselves whether they'd receive service, should be a sobering one for campus broadcasters.

Now, more than ever (to cop a phrase), it's vital that stations stay on top of communicating with the industry.

PICKS AND PLAYS: SOUTH—North Carolina—WECU-AM, East Carolina U., Greenville, David Matthews reporting: "Here Comes Sunshine," Grateful Dead, Grateful Dead Records; "Blue," (LP), Blue, RSO; "Sweet Freedom," Uriah Heep, Warner Bros. . . . WDAV-FM, Davidson College, Richard Feist reporting: "Quadrophenia," (LP), The Who, MCA/Track; "Pacific Gas & Electric," (LP), Pacific Gas & Electric, Bluesway; "Five & Dime," (LP), David Ackles, Columbia. . . . WCAT-AM, Western Carolina U., Cullowhee, Bob Sabin reporting: "A Song I'd Like To Sing," Kris & Rita, A&M; "Early Morning Rush," B. J. Thomas, Paramount; "The Joker," Steve Miller Band, Capitol. . . . Louisiana—WLPI-FM, Louisiana Tech, Ruston, Clyde Stewart reporting: "Rockin' Roll Baby," Stylistics, Avco; "Main Street People," (LP), Four Tops, ABC; "Ooh, Baby," Gilbert O'Sullivan, MAM/London. . . . WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Full Sail," (LP), Loggins & Messina, Columbia; "Chapter One: Latin America," (LP), Gato Barbieri, Impulse; "Live at the Rainbow," (LP), Focus, Sire. . . . WLSU-AM, Louisiana State U., Baton Rouge, David Brandao reporting: "Blue Collar," Bachman-Turner Overdrive, Mercury; "King of the World," Steely Dan, ABC/Dunhill; "Pretty Lady," Lighthouse, Polydor. . . . WLDC-AM, Loyola U., New Orleans, Tad Jones reporting: "He Used To Treat Her," (LP), David Buskin, Epic; "Graffiti Blues," (LP), Blue Mitchell, Mainstream; "It All Comes Back," (LP), Paul Butterfield's Better Days, Bearsville. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Mind Games," John Lennon, Apple; "His California Album," (LP), Bobby Bland, ABC/Dunhill; "High Reel," (LP), Horslips, Atco. . . . WETS-FM, East Tennessee State U., Johnson City, Jim Blankenbecler reporting: "My Music," Loggins & Messina, Columbia; "Time Fades Away," (LP), Neil Young, Reprise; "Early Allman," (LP), Allman Joys, Dial. . . . Georgia—WWGC-FM, West Georgia College, Carrollton, Michael Booth reporting: "Coke, Suede & Waterbeds," (LP cut, The Miraculous Hump Returns From the Moon), Sopwith Camel, Reprise; "Morning Song," (LP cut, Song for Juli), Jesse Colin Young, Warner Bros.; "Gypsy," (LP cut, Rock Orchestra), Esperanto, A&M. . . . WREK-FM, Georgia Tech, Atlanta, John Maynard & Mike Caldwell reporting: "Slidewinder," (LP), J. B. Hutto & The Hawks, Delmark; "Steams," (LP), Sam Rivers, Impulse; "Blondel," (LP), Amazing Blondel, Island. . . . Kentucky—WEKU-FM, Eastern Kentucky U., Richmond, Mark Romanelli reporting: "Here We Go Again," Poco, Epic; "Red, White and Blue (Grass)," (LP), Red, White and Blue (Grass), GRG; "Let It Shine," Linda Hargrove, Elektra. . . . Alabama—WVSU-FM, Samford U., Birmingham, Pam Sherrill reporting: "Time in a Bottle," Jim Croce, ABC/Dunhill; "Painted Ladies," Ian Thomas, Janus; "Leave Me Alone (Ruby Red Dress)," Helen Reddy, Capitol. . . . Florida—WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "Love Has Got Me," (LP), Wendy Waldman, Warner Bros.; "Jobim," (LP), Antonio Carlos Jobim, MCA; "Lindisfarne Live," (LP), Lindisfarne, Charisma. . . . Texas—KNTU-FM, North Texas State U., Denton, Gretchen Kirsch reporting: "Last Five Years," (LP), Rick Grech, RSO; "Best of Procol Harum," (LP), Procol Harum, A&M; "Hello, It's Me," Todd Rundgren, Bearsville.

NOVEMBER 17, 1973, BILLBOARD

Campus Promo Service Stays Status Quo Despite PVC Pinch

NEW YORK—While members of the music industry continue to explore the full impact of the current vinyl shortage, key campus promotion executives, contacted by Billboard on both coasts, have assured their contacts that promotional service will continue. Cuts in numbers of campus radio outlets serviced, noted at several major labels, have been justified more in terms of ongoing promotional relationships than as a result of the raw materials squeeze.

With pressing operations and major suppliers of the petroleum derived disk continuing to warn against the possible effect of these shortages on all disk production, both commercial and noncommercial broadcasters have awaited some indication of how service would be affected. With campus promotional

activities under fire in recent months from some labels, who have either reduced or eliminated their college promotion forces, the vulnerability of campus promotional budgets has caused some alarm.

Yet, at most labels, the vinyl shortage is being viewed as one of the least important parameters in determining the level of involvement a record company should reach with college audiences. Several labels have made substantial cuts in their service lists, while others are planning such cuts for the near future, but most promotion personnel attributed such moves to the failure of some campus stations to communicate effectively with their sources of product.

Communications the Key

At United Artists Records, Rich Fazekas admitted that his own promotional activities were being cut back, but Fazekas was representative of many spokesmen in noting that a directive to substantially reduce his service list had preceded the current crisis and was apparently due more to an overall streamlining of the company's promotional budget.

"The way it affected us is, I serviced my entire list with a questionnaire," Fazekas noted. Like many college promotion men, Fazekas has periodically sought feedback from stations through such mailings, which ask for basic information on the station, its programming, and its audience. "Those who returned it by the deadline will receive service. The deadline was Nov. 2."

Fazekas noted that a little more than half of his original service list replied to the questionnaire, which reflects the size of that cut.

Bob Brownstein, who first assembled Elektra's campus promotional service, and continues to handle that field in addition to expanded promotional responsibilities at Elektra/Asylum Records, admitted that he, too was making a cut, "not because of the vinyl shortage, but because I'm tired of sending out records and not hearing from anybody." Like most of those contacted, Brownstein's stance was not a new one, but reflected earlier comments about the lack of regular communication from campus stations.

At London Records, Bob Small, director of advertising and publicity, noted that London is currently reevaluating all promotional service, including campus stations. While Small noted that there were no specific plans, London was following recent communications from Columbia's pressing operations, which is London's major presser, advising a careful examination of all records sent out free of charge.

At Atlantic Records, which has serviced one of the largest lists of campuses for some time, Gunther Hauer noted that he had no immediate plans for changing Atlantic's campus service profile. Hauer stated that he had received no cautionary statements to date regarding promotional product.

Columbia Records, another major campus servicer, also has no immediate plans for altering campus service. Ron McCarrell of the promotion force there noted that while Columbia services many campuses with product, the actual full service list, comprising stations which automatically receive all new Columbia product, is actually very small. Due to that built-in conservation of promotional product, the Columbia list

has not been cut and has, in fact, increased slightly.

McCarrell also commented that he anticipates no change in the label's subscription service.

Karen Williams, RCA Records, attributed cutbacks which began last summer to the general budget squeeze. With promotional budgets being trimmed, and personnel being asked to focus their operations on media which communicate effectively, Ms. Williams noted that her campus stations are still being measured in terms of general promotional criteria. Again, the station's regular communication with the company was cited as the primary factor.

Ms. Williams noted that no cuts are in effect at the moment, but she plans to re-evaluate all stations after the new year in terms of their professionalism in handling relationships with RCA.

Alternative Measures

Capitol national promotion manager Bob Edson noted that no cutbacks had been made there to date. "Needless to say we're concerned, but, hopefully, we'll continue to service all stations, including campus stations, as completely as possible." Edson pointed out that a cut in promotional product would not necessarily result in dropping campus service or substantially reducing it. By cutting down in multiple record service to stations, where many copies of the same title may be sent, Edson noted that the volume of promotional records could be drastically cut without actually eliminating individual stations from the list.

Capitol's campus promotion director, Janis Lundy, had earlier projected some service cuts, but her parameters mirrored those of other promotion heads in a prime emphasis on other factors endemic to promotion before the materials shortage became evident.

When Warner Bros. Records eliminated its campus promotion department, service was returned to the branch level, with individual WEA branches now responsible for determining which college stations, if any, are to receive service. That move has resulted in a cutback which one Warner promotion executive noted was more an extension of prior needs for streamlining. Bob Greenburg, speaking for Warners, noted that overall service had not been cut, despite reports from some stations that service problems had arisen recently.

Where cutbacks had been made, Greenburg noted, those deletions had not been linked to the vinyl situation.

London Signs Gary & Dave

TORONTO—Axe Records' Greg Hambleton has signed hot Canadian duo Gary and Dave with London Records in New York. London will distribute Gary and Dave's current single "Could You Ever Love Me Again" worldwide, except in a few markets where previous commitments apply.

Gary and Dave, who hail from London, Ont., are now on a 25-city tour of western Canada with the Stampeders. Hambleton recently announced the signing of another Axe act, rock group Africa, with Epic Records in the U.S. Both artists are produced by Hambleton in Toronto, and released on the Axe label.

Acts Help At Charity

NEW YORK—Labelle, the Ronettes, the Chambers Brothers, TLC and Wonderlove were among top acts scheduled to perform in place of Stevie Wonder at Shaw University in Raleigh, N.C., on Saturday (10). The benefit concert, first set several months ago, was to headline Wonder, recently injured in an automobile accident and since restrained from performing until after the new year.

Shaw, a black college with a broad range of community oriented programs, has recently felt the financial strain imposed by cuts in federal educational funding. The university has developed special support programs for local communities, directed specifically at low income families, through its community service center, a speech & hearing clinic, and projected cultural programs slated to include lectures and concerts, as well as an Upward Bound program for area high school students to provide incentive for further education. Other programs include Shaw's University Without Walls program, which has enable students to work toward a degree while residing outside of the campus itself, sometimes in other parts of the country.

Other performers unable to appear at the benefit have donated cash scholarships, which will be announced next spring.

Wisconsin Net Formed

NEW YORK—Campus radio stations at the University of Wisconsin campuses throughout the state have formed the Wisconsin Inter Campus Radio Network. The exchange began this fall, with participating stations communicating through a weekly campus news report distributed on tape.

Member stations for the network include WSUW-FM, U. of Wisconsin, Whitewater; WRST-FM, U. of Wisconsin, Oshkosh; WWSP-FM, U. of Wisconsin, Stevens Point; WSUR-AM, U. of Wisconsin, Eau Claire; WSSU-FM, U. of Wisconsin, Superior; and WVSS-FM, U. of Wisconsin, Stout, Menomonie.

Additional information on the network, which is expected to increase its programming exchange activity, is available from Ken Buehler, WSSU-FM, Wisconsin State U., Superior 54880.

Latin Scene

NEW YORK

It is Latin concert season, with **Richard Nader's** Latin Festival held here at Madison Square Garden Friday (9); the **Fania All-Stars** scheduled for the **Roberto Clemente** Coliseum and the Ponce Coliseum in Puerto Rico Friday (16) and Saturday (17); the **Nader Latin Festival** scheduled for Miami Nov. 24; and the **Miguelito and Eddie Palmieri** concert in Puerto Rico scheduled for Dec. 1-2.

At Tico/Alegre Records, **Joe Cain**, general manager and a&r director, is about to begin work on a new **Charlie Palmieri** album. It should be ready for release in a few months. . . . New album releases at **Coco Records** include product by such artists as **Eddie Palmieri**, **Miguelito** and **Nelson Feliciano**. Feliciano's LP features the arrangements of **Rito Velez** and the vocals of **Joe P.** New singles released include product by **Eddie Palmieri**, **Paul Or-**

tiz, **Cortijo y su maquina del tiempo**, a newly signed Latin-rock group, **Miguelito**, and **Nelson Feliciano**. Also, **Miguelito**, the 11-year old drummer **Coco** president **Harvey Averde** discovered while on a trip to Puerto Rico, made his first trip here last week for a performance at **Richard Nader's** Latin Festival at Madison Square Garden.

New Fania single releases include product by **Cheo Feliciano** (Vaya), **Palito Ortega** (International), and **Willie Colon** (Fania). . . . Tico Records has released **Machito's** "Latin Soul Plus Jazz" LP. . . . At **Mericana Records**, **Ralph Lew**, a&r director, has just completed two LP's and a single with singer **Herminio Ramos**. Sessions were held in RCA's Mexico studios. They will be released shortly. Also, **Roberto Torres** is off to Miami and Puerto Rico for television appearances and a promotional tour on his latest album, . . . **Tuna de Bayamon**, 35 voices sing-

ing Christmas material, has been released by **Mericana**. The label will be backing the group in Puerto Rico with an extensive merchandising and promotional campaign. . . . **Ray Barretto's** new single, marking a new musical direction for the conga player, has been released by **Fania**.

JIM MELANSON

LOS ANGELES

The Hollywood Palladium recently had one of its biggest Mexican dances of the year, with some 5,000 people in attendance. Performing at the dance were **Alberto Vazquez**, **Mike Laurie**, **Los Solitarios**, **Jose, Jose**, and **Cesar Costay y su grupo**. . . . **Lenny Silver** of **American-Mex Record Corporation** is touring California to promote his **Buena Vida** label. . . . **Joe Cain**, general manager of **Tico/Alegre Records**, tells **Billboard** that he is negotiating with West Coast promoters to bring his **Tico/Alegre All-Stars** here for concerts.

Playboy Records has released the Latin-Chicano rock band **Maqui's** first LP. . . . The **Million Dollar Theater** will have its second Fall spectacular Saturday (17) through Nov. 25. The bill will feature such artists as **Cornelio Reyna**, **Virginia Lopez**, **Yolanda Del Rio**, and the **Chalo Campos** orchestra. . . . **Orlando Lopez (Mazacote)** has a new single out on **Latin International Records**. It's a pick from his latest album. . . . **KAGB-FM** debuted a Latin-Soul-Salsa show here Saturday (10). The program features disk jockey **Rolando Ulloa**. . . . **Santana**, back from a Latin American concert tour, will embark on a European tour Tuesday (13). Their **Columbia Records** "Welcome" LP will be released globally to coincide with the tour. The tour, scheduled through Dec. 8, includes stops in **Dusseldorf**, **Bristol**, **Manchester**, **Stuttgart**, **Frankfurt**, **Berlin**, **Brussels**, as well as cities in **Italy** and **Yugoslavia**.

Mongo Santamaria played to a full house at the **Ashgrove nightclub** here opening night. His engagement at the **Pasta House** in **East L.A.** was just as successful. . . . **Salsa** music is picking up airplay momentum here. . . . Keep in touch! Send West Coast Latin news to **Billboard**, 9000 Sunset Blvd. L.A.

RAY TERRACE

MIAMI

Musart Records has released a new album by the **Conjunto Havana Show**, a Mexican salsa group. Also on **Musart**, **Psicosis**, a Latin rock group, has been doing well on local sales. . . . **WCMQ-AM** celebrated its first anniversary Nov. 1, with local and out of town well wishes pouring into the only all-music Latin station in Miami. . . . Meanwhile the latest **Hooper** ratings show **WQBA-AM** leading local Latin stations.

Kubaney Records has released a new album by **Johnny Ventura**. . . . **Conjunto Colonial** playing the **Numero Uno** club on Wednesday nights. . . . **Club Liceo** here has opened its doors to dancers with **Orchestra Suprema (ST)**, **Conjunto Colonial**, **Tipica Tropical**, and house band five nights a week. . . . **Sidney Reyes** and his **Latin Gravy** have replaced **Manteca** at **Numero Uno**. . . . **Borinquen Records** has released a new LP by **Vacilio**. . . . The Latin concert scheduled here Nov. 24 has been given very little up-front publicity and promotion. . . . A coup for **Fania Records** president **Jerry Masucci** as he has signed singer **Celia Cruz** and **Ismael Quintana** to **Fania** recording contracts.

ART (ARTURO) KAPPER

PVC Pinch Curtails Singles, LP Product

NEW YORK—A number of major Latin record manufacturers here have been forced to curtail both their single and LP releases as a result of polyvinyl shortages.

Joe Cayre, president of **Caytronics Corporation**, said that the situation, for **Caytronics** and the Latin industry in general, has become "very serious." He stated that **CBS Records**, which presses product for **Caytronics' Mericana** and **Pronto** labels, has requested that the firm be "selective" in its releases and product orders. "We have been forced to cutback some 30 percent on our orders," continued **Cayre**, "and we have been told to expect cutbacks upwards of 50 percent by Jan. 1."

Cayre said that the problem has become twofold: the firm has had to stop production on a number of new LP's; and also has had to limit its orders on proven market sellers. Consequently, said **Cayre**, **Caytronics** would also have to limit its signing of new artists over the next year. He stated that major promotional and merchandising efforts would continue to be placed behind existing label artists.

"Our newly-created **Nor-Mex** and **Soulsa** labels have been stopped in their tracks," added **Cayre**. He said that **Soulsa** never got off the ground because of vinyl shortages and that **Nor-Mex**, which received a good market response on its debut, is being held back because of product shortages.

Also affecting the firm, according to **Cayre**, is the growing paper shortage. He stated that **Caytronics' LP** product with double package folds, song sheets and posters is "out" for an indefinite period.

Where will it all lead to? **Cayre** said that he "just wasn't sure." "Prices will go up without a shadow of a doubt," he said. "Meanwhile, we will continue to absorb increased costs for as long as we can."

He added that the vinyl and paper shortages were extra alarming in that they came at a time when the Latin record industry in the U.S. was growing at a "healthy pace" and was receiving "more and more market acceptance."

Jerry Masucci, president of **Fania**

Records, said that the same problem exists for his operation. He placed production cutbacks on singles and LP's at 20-40 percent. The cutbacks will affect product on **Vaya Records**, **International Records**, and **Cotique Records**, according to **Masucci**.

He added that eight LP's which were slated for release after the Christmas holidays have been shelved until the vinyl situation improves.

At **Parnaso Records**, **Mario Oliverio**, promotion director, said that the label has enough vinyl material to meet its present needs. He would not speculate as to future production schedules.

Tico/Alegre Records would meet all its commitments, according to **Joe Kolsky**, vice president and general manager of **Roulette Records**, which is **Tico/Alegre's** parent firm. **Kolsky** stated that **RCA Records**, which presses for **Tico/Alegre**, has not notified the labels of any pressing cutbacks.

Send Release Data to Coast

NEW YORK—To better reflect Latin product which is current in the various markets, manufacturers are requested to send all current LP release information to **Ray Terrace**, Chart Dept., **Billboard**, 9000 Sunset Blvd., Los Angeles 90069.

As new product is released, supplement your original list with current data. All information will be used in creating check lists for chart placement.

Coco Gets Mango Acts

NEW YORK—**Coco Records**, the Latin sister label of **Mango Records**, has acquired all **Mango** acts, according to **Harvey Averde**, president of the firm. He stated that the **Mango** logo has been dropped and that future product by such artists as **Eddie Palmieri**, **Miguelito** and **Cortijo** will be released solely on **Coco**.



HERB DOLGOFF, right, station owner of **WCMQ-AM** in **Miami, Fla.**, presents a \$5,000 check to **Marisela Morales**, who won a station sponsored contest by answering her telephone with "Yo echucho **WCMQ**, radio alegre" when station disk jockey **Tony Rivas**, left, called during his afternoon music program. The contest was part of **WCMQ's** promotional drive to increase its youth listening audience.

Billboard SPECIAL SURVEY for Week Ending 11/17/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	6	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	FREDDIE MARTINEZ "El Farolito De Amor," Freddie 1009
3	EDDIE PALMIERI "Sentido," Mango 103	8	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
4	TIPICA 73 "Manono," Inca 1031	9	SUPER TRIO "73," Montillia 261
5	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	10	GRAN COMBO "#5," EGC 005

IN NEW YORK

1	WILLIE COLON "Lo Mato," Fania SLP00444	6	CAMILO SESTO "Amor Amar," Pronto 1006 (Caytronics)
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	PELLIN RODRIGUEZ "Mi Amor Por Ti," Borinquen 1244
3	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	8	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311 (Roulette)
4	EDDIE PALMIERI "Sentido," Mango 103 (Coco)	9	NORMAN PONCE "Norman Ponce," Caytronics 1372
5	SOPHY "Locura Tengo Por Ti," Velvet 1464	10	GRAN COMBO "En Accion," EGC 004

IN MIAMI

1	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	6	RAY BARRETO "The Other Road," Fania SLP00448
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	JULIO IGLESIAS "Asi Nacemos," Alhambra 12
3	ANGELICA MARIA "Tonto," Sonido Internacional SI 8006	8	GRAN COMBO "En Accion," EGC 004
4	SOPHY "Te Tengo Que Dicer Adios," Velvet 1472	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	ROBERTO CARLOS "Detalles," Caytronics 1368	10	MIAMI BRASS "Miami Brass," Matte 015

IN TEXAS

1	LATIN BREED "Return of the Latin Breed," GC 106	6	LITTLE JOE—LA FAMILIA "Para La Gente," Buena Suerte 1038
2	TORTILLA FACTORY "Tortilla Factory," GC 107	7	ALFONSO RAMOS "Un Cielo," Capri 1026
3	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333	8	FREDDIE MARTINEZ "Es La Onda Chicana," Freddie 1014
4	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018	9	VICENTE FERNANDEZ "La Misma," Caytronics 1359
5	FREDDIE MARTINEZ "El Farolito De Amor," Freddie 1009	10	ANGELICA MARIA "Tonto," Sonido Internacional SI8006

IN LOS ANGELES

1	LOS BABYS "El Amor Que Te Doa," Peerless 1699	6	LOS FREDDYS "Quiero Ser Feliz," Echo 25109
2	INDIO "Sin Tu Amor," Miami 6069	7	ROBERTO SASIAN "Roberto Sasian," GAS 4110
3	VICENTE FERNANDEZ "La Misma," Caytronics 1359	8	LUCHA VILLA "Puro Norte Vol. #3," Musart 1612
4	VIKKI CARR "En Espanol," Columbia KC31470	9	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
5	VICENTE FERNANDEZ "Toda Un Epoca," Caytronics 1379	10	ANGELICA MARIA "Tonto," Sonido Internacional SI 8006

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Mgt. Switch Brings Life to Hotel

LAS VEGAS—For the longest time the Hacienda Hotel has been the dog of the glamorous Strip. It has had no money or bright ideas backing it and is the farthest hotel out on the Los Angeles headed highway. Now, the hotel has changed owners and is making competition noises.

The big switch in entertainment policy takes the form of country music.

"We are trying to make the switch over to country," related hotel executive Pepper Davis. "There is no house orchestra. Right now the groups we are using are self contained. This cuts down on expenses for entertainment," he related.

"Are country fans gamblers?" he questioned and then offered his honest opinion. "I really don't know. It's really so new to us. I imagine

country music fans would be tremendous slot players, because country music kind of caters to the older people. Per se the Hacienda has a lot of package deals. Out and out junkets we don't have yet because we aren't equipped, although with all of the new expansion plans, we will be equipped.

"The opening of the new MGM Grand Hotel and bidding for talent won't affect us because we're not in that price bracket where we can fight with anybody. In fact, that's one of the reasons we're going country," Davis confessed.

"We are looking for a Marty Robbins, a Lynn Anderson, a Nashville Brass, which is big but it isn't that big that we can't handle it. Marty Robbins got \$17,500 down at the Fremont Hotel. But he wants twenty-five grand to come up on the Strip no matter where it is. So, that kind of a bracket we can afford. We just can't afford the \$50,000 and \$75,000. There is no doubt about it that Robbins would be good for this room. I wish we had him now," observed Davis.

"Price wise the Hacienda is a good deal. Entertainment and dinner for \$5.95. Our second shows are a two drink minimum for \$3.00 and that includes a free shrimp cocktail. It's a pretty good deal," said Davis.

Hotel expansion plans include a travel world ready by the end of the year. That includes 46 spaces for campers and motor homes. The casino will expand the first of the year to one-and-a-half times larger than it is with an open lounge seating 150. The hotel presently has no lounge. Davis related that the new lounge will be "the typical two to three act lounge."

The Hacienda is also constructing a 500 room high rise with six tennis courts and a new hotel front.

Home Area Honors Wilma Lee & Stoney

ELKINS, W. Va.—Wilma Lee and Stoney Cooper, both natives of this area, will be honored in a "Homecoming Day" next Friday (16).

The couple has been a part of the country music scene for some 35 years, and members of the "Grand Ole Opry" since 1957.

All of Randolph County will honor the pair at a special dinner at the Tygart Hotel here, and many of

their friends who were a part of their career will attend.

On that evening, a country music concert will be held, featuring the Coopers.

Prior to her marriage to Stoney Cooper, Wilma was Wilma Leigh Leary, part of the Leary family of singers. Cooper joined that group as a fiddler, then formed a team with Wilma when the two were married.

Pride, Lynn, Tucker & Rodriguez Win Polls

LOS ANGELES—"Continental Country," one of the nation's largest syndicated radio shows, has announced the winners of its national "Dream Concert" contest, held nationwide.

The winners selected the artists or song they would most like to hear in concert. The contest spanned a three-month period.

Charley Pride was selected as the male vocalist the concert-goers most wanted to see and hear, while Loretta Lynn won the female honors in the same category. The leading group was the Statler Brothers.

Tanya Tucker was voted the female newcomer who was most desirable as a concert performer, while Johnny Rodriguez won the male segment of this vote.

The song most listeners wanted performed in concert was "Why Me," by Kris Kristofferson.

The show, which originates here, now is heard in 103 markets. It is hosted by Jerry Naylor.

There were thousands of entries, according to officials of "Continental Country," who sought a multi-

tude of prizes. The first prize was a week for two at any Roadway Inn in the continental U.S. or Mexico, and use of a car. (The winner selected Nashville). First prize also included \$500 in cash, and 100,000 S&H green stamps. Other prizes included street and trail bikes, stereo units and the like. Each winner also was awarded two LP's each from the winning artists. Each of the winners also appeared on a special show in the series, accepting the awards.

Hayward Tries to Sell Club, Studio, Publ. Co.

ATLANTA—The Bistro, one of this city's most successful clubs, is for sale in a multiple offering which includes the Nova Recording Studio and Tone Deaf Publishing Co.

Tom Hayward, owner of the three companies, said he must sell out to take over the business of his father, who died recently in Mobile.

The Bistro, a cabaret club, has featured some of the top artists in many

fields. The list includes: Billy Edd Wheeler, Bobby Goldsboro, Bob Shane, Carolyn Hester, Earl Scruggs, Jack Clement, Joe South, John D. Loudermilk, John Hartford, Johnny Winter, Jose Feliciano, Josh White, Judy Roderick, Larry McNeely, Michael Nesmith, Oliver, Pozo Seco Singers, Randy Boone, the New Kingston Trio and the Wayfarers.

The club includes a theatre lighting system.

The Nova studios, recently completed, are attached to the club, with eight-track facilities for both in studio and live recording from the club.

The publishing firm, licensed with BMI, has a limited catalog.

Dallas Opens 3rd Club

DALLAS—Still another new club has opened here which will feature Nashville acts, with emphasis on modern country.

William W. Fair III has announced the opening of The Fair, with Ronnie Prophet the initial performer to appear. He will be followed by Corky Threkill and Larry and Lori Collins.

Fair is manager of Larry Pinion of Elektra Records and owner of Willow Fair and Willow Green Music, operated by Harlan Sanders. The latter also works with the House of Cash publishing firms.

Lawrence Thacker will handle the buying of talent for the club, which is located at 5030 Greenville Ave.

Billboard noted last week the opening of The 57 Doors, a club here which features modern country music. Willie Nelson opened that establishment, which is operated by Gene McCoslin, former manager of

the Western Place, still another country nightclub in this city.

Dewey Groom's Longhorn Ballroom has been operating here for years as a country music showcase.

Lyric Ban Is Nothing New

NASHVILLE—The banning of songs for their lyric content is nothing new, according to some of the old time country artists who recall the past. Grandpa Jones said he had one of the first songs banned from the air in the country field. It was titled: "Make Me a Pallet On the Floor."

"The program director didn't know what a pallet was, so he banned it," Jones said. "He didn't bother to look it up either."

The Willis Brothers said they had a song banned in 1950 titled "Warm Beer and a Cold, Cold Woman." The banning came, not because of the reference to the frigidity of the woman, but because alcohol was part of the title.

Bud Wendell, manager of the "Grand Ole Opry," said his only ban came a few years ago when country artists, few in number, were singing songs which had apparent references to drugs.

"The artists take care of it themselves," said Vito Pellietieri, stage manager for the "Grand Ole Opry." "In the old days we used to have to ban a lot of things, but now the artists know what they can and can't get away with. The matter straightens itself out."

Country Acts Highlight Siebert Sales Conclave

LITTLE ROCK—Country music was showcased throughout the annual sales convention of Sieberts, Inc., here, one of the largest rack jobbers in the nation.

Using a theme of "Partners in Progress," the firm conducted three full days of meetings, with presentations by Columbia, Epic, W/E/A, Pickwick, Peter Pan, Memorex, UDC and RCA Records.

RCA brought in Dickey Lee and newcomer Brian Shaw to entertain, while Columbia-Epic offered Johnny Duncan, Freddy Weller, Larry Gatlin, Lloyd Green and Charlie McCoy, the latter three with Monument, distributed by CBS.

A spokesman for the firm said country music was utilized because "that's what the salesman wanted to hear." Sieberts is one of the largest wholesalers of country product in the U.S., according to the spokesman, but is fully diversified and is strong in other areas.

Following the shows, Charlie

McCoy presented one of his early harmonicas to Sieg Siebert, company owner.

Siebert racks in a 15 state area, with a full line of records, tapes, magazines and books.

Strike Hinders CBS-TV Special

NASHVILLE — The CBS-TV "Orange Blossom Special," scheduled for airing Nov. 15 (see Billboard, Nov. 3), had to be videotaped here due to a strike of stagehands in Hollywood.

The large cast was set to fly to the West Coast when word was received by the producers that problems would be created, so the filming took place here at WLAC-TV and at Opryland.

The show is co-hosted by George Lindsey and Loretta Lynn.

The show is produced by Sam Luvullo.

Chuck "Fingers" Hess

(Formerly with Bill Haley and The Comets)



Now Chuck is coming back as a star in his own right with two biggies:

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B/W

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Nashville Scene

By BILL WILLIAMS

Two labels have flipped sides on their country records. Dot has turned over the Ray Griff single, "What Go to You," and reissued the opposite side, "Darlin," which is now listed as the A-side. Atlantic has turned over Terry Stafford's "Say, Has Anybody Seen My Sweet Gypsy Rose" and given A-side treatment to "Amarillo by Morning." ... Maybe it was coincidental, but Knoxville, Tenn., had its most recent earth tremor while Danny Davis was performing there. ... The Shorty Lavender Agency already has set David Houston at fairs in eight states next summer. ... When O.B. McClinton performed recently in Kenosha, Wis., one lady drove 425 miles from Duluth, Minn., to get his autograph.

Ramblin' Lou Shriver, of Buffalo, N.Y., brought three bus loads of fans to the "Opry" and was rewarded with an appearance on the show himself. ... Charlie Walker will soon become a father again. ...

(Continued on page 42)

Country Stars In U.K. Promo

NASHVILLE—A tour described as "promotional and commercial" will leave here Friday (16), carrying a contingent of RCA artists to England and Europe on a series of dates set by the label overseas.

Mervyn Conn, London promoter, made all the arrangements for the appearance sites.

The group consists of Dottie West, Jim Ed Brown, Bobby Bare and Danny Davis. Chet Atkins will appear at four of the concerts and a couple of press gatherings. Also on the tour will be Mary Reeves Davis, widow of the late Jim Reeves.

During the tour, special events are scheduled to make Danny Davis better known to the British audience, particularly as an MOR artist.

The tour will cover England, Ireland, Sweden, Scotland and a possible stop in Germany. Hank Snow, also with RCA, will attend a special awards banquet in London, hosted by the Country Music Association of England.

Mega Shows New Spark

NASHVILLE—Mega Records is alive and thriving, with considerable new product about to hit the market, according to a company official.

Brad McCuen, former president of the company and now a consultant to the firm, said that the new owner, Dave Bell, had been successful in collecting money from old accounts, had reduced overhead, and has the company in good operating condition.

McCuen is expected to announce some new associations of his own shortly. Meanwhile, he has dispelled rumors that Mega is in any sort of financial trouble.

Mega has moved into the old headquarters of Dot Records, has moved Ed Hamilton to the West Coast to head up its operation there, and will have at least four new singles on the market within the week.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/17/73

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
1	1	11	PAPER ROSES—Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	35	47	5	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	68	71	5	LOVIN' SOMEONE ON MY MIND—Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)	
2	3	10	COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/Tree, BMI)	36	40	7	THAT'S WHAT I'LL DO—Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)	69	70	8	ALLEGHENY—Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)	
3	2	13	SAWMILL—Mel Tillis (Mel Tillis, Horace Whitley), MGM 14585 (Cedarwood, BMI)	37	49	5	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia)	70	75	8	LOVE AND HONOR—Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)	
★	7	9	THE MOST BEAUTIFUL GIRL—Charlie Rich (Narro Wilson, Billy Sherrill), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	38	41	7	WRAP YOUR LOVE AROUND ME—Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	★	91	3	ROSIE CRIES ALOT—Fertin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)	
5	4	12	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	★	56	4	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazaros), Dot 17480 (Chess-Charlie Boy, ASCAP)	72	81	5	RELEASE ME—Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Four Star, BMI)	
★	10	10	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	★	40	27	18	YOU'VE NEVER BEEN THIS FAR—Conway Twitty (Conway Twitty), MCA 40094 (Twitty Bird, BMI)	73	82	4	IT'S RAINING IN SEATTLE—Wynn Stewart (Roger Murrah), RCA DJHO 0114 (Return, BMI)
★	13	8	LITTLE GIRL GONE—Donna Fargo (Donna Fargo), Dot 17476 (Prima Donna, BMI)	41	45	9	TOO MUCH HOLD BACK—Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	★	—	1	ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)	
8	9	10	I'M YOUR WOMAN—Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	★	52	5	WHEREFORE & WHY—Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)	76	72	7	SOUL DEEP—Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)	
9	5	13	DON'T GIVE UP ON ME—Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	★	43	34	11	YOU KNOW WHO—Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	77	77	7	BAD, BAD, BAD COWBOY—Tommy Glaser (Tommy Glaser), MGM 14622 (Glaser Brothers, BMI)
10	11	10	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	★	54	7	FOR OL' TIMES SAKE—Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)	78	83	5	SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 8584 (First Generation, BMI)	
11	8	12	'TIL THE WATERS STOPS RUNNIN'—Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocket Full of Tunes, BMI)	45	50	10	PRECIOUS MEMORIES FOLLOW ME—Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	★	96	2	BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shafer), RCA APBO 0165 (Blue Crest, BMI)	
★	16	8	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler), Mercury 73423 (Jerry Lee Lewis/Meltime, BMI)	46	32	11	PLASTIC TRAINS, PAPER PLANES—Susan Raye (Buck Owens), Capitol 3699 (Blue Book, BMI)	★	—	1	I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)	
★	20	6	AMAZING LOVE—Charley Pride (John Schweers), RCA 0073 (Pi-Gem, BMI)	★	57	3	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Jack & Bill, ASCAP)	81	78	7	CALIFORNIA BLUES—Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)	
★	17	7	IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	48	43	11	I CAN'T SIT STILL—Patti Page (Narro Wilson, C. Taylor), Epic 5-11032 (Columbia) (Gallico/Algee, BMI)	82	79	3	RAMBLIN' MAN—Jimmy Payne (Richard Betts), Cinnamon C 772 (No Exit, BMI)	
15	6	14	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	★	49	51	8	CITY OF NEW ORLEANS—Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)	83	74	12	I SEE HIS LOVE ALL OVER YOU—Jim Glaser (Jim Glaser, Jimmy Payne), MGM 14590 (Glaser Bros., BMI)
★	23	7	YOU ASK ME TO—Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	50	58	6	SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb), Atlantic 4007 (Hill & Range, BMI)	84	90	3	ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)	
17	12	16	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McOill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	★	61	7	SECRET LOVE—Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)	★	—	1	PICK THE WILDWOOD FLOWER—Johnny Cash With Mother Maybelle Carter (J. Allen), Columbia 4-45938 (Tree, BMI)	
18	15	14	THE MIDNIGHT OIL—Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	52	53	9	YOU'RE WEARIN' ME DOWN—Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)	86	89	4	GREEN DOOR—Mayf Nuttar (M. Moore, B. Davis), Capitol 3734 (Hudson, BMI)	
★	25	9	THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Ris, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	53	59	9	I CAN'T GET OVER YOU TO SAVE MY LIFE—Lefty Frizzell (S.D. Shafer, Lefty Frizzell), ABC 16462 (Blue Crest, BMI)	★	—	1	RAMBLIN' MAN—Gary Stewart (Dickey Betts), RCA APBO-0144 (No Exit, BMI)	
★	24	13	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	★	68	7	TOO MANY MEMORIES—Bobby Lewis (R. Bourkes, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)	88	93	3	I'M GONNA KEEP SEARCHING—Pat Roberts (G. Richey, C. Taylor, N. Wilson), Dot 17478 (Al Galico/Algee, BMI)	
★	18	11	TALKING WITH MY LADY—Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/Algee, BMI)	★	73	2	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Hallnote, BMI)	★	—	1	LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM K14660 (Cedarwood, BMI)	
★	30	4	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard), Capitol 3746 (Shade Tree, BMI)	56	64	6	MY LOVE IS DEEP—Pat Daisy (Ben Peters), RCA 0087 (Pi-Gem, BMI)	★	—	1	BIFF, THE PURPLE BEAR—Dick Feller (Dick Feller), UA WX 316-W (Tree, BMI)	
23	26	8	STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	57	60	8	ROLLIN' IN MY SWEET BABY'S ARMS—Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)	91	92	4	COUNTRY BOOGIE WOOGIE—Linda Nash (Jim Owen), Ace Of Hearts 0473 (Vector, BMI)	
24	14	14	SUNDAY SUNRISE—Brenda Lee (Mark James), MCA 40107 (Screen Gems-Columbia/Sweet Glory, BMI)	★	—	1	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	92	98	2	ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney M. Ashner, H.O. White Jr.), MGM 14666 (Wilderness, BMI)	
★	31	11	LAY A LITTLE LOVIN' ON ME—Del Reeves (Charlie Craig, Del Reeves), United Artists 308 (Gee Whiz/Tommy Hill, BMI)	59	38	11	AIN'T IT GOOD—Narro Wilson (N. Wilson, G. Richey, C. Taylor), RCA 0062 (Gallico/Algee, BMI)	93	95	3	ALL OR NOTHING WITH ME—Susan St. Marie (Foster, Rice), Cinnamon C 768 (Jack & Bill, ASCAP)	
26	28	10	CARRY ME BACK—Statter Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	60	66	3	LADY OF THE NIGHT—David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Algee/Altam, BMI)	94	97	2	GOODBYE'S DON'T COME EASY—Warner Mack (Warner Mack), MCA 4137 (Hall-Clement, BMI)	
★	36	6	LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett), MCA 40134 (Moss Rose, BMI)	61	69	6	DIXIE FRIED—Carl Perkins (Carl Perkins), Mercury 73425 (Cedarwood, Inc./Hi Lo Music Inc., BMI)	95	87	7	THE FIDDLE MAN—Red Steagall (Red Steagall), Capitol 3724 (Palo Duro, BMI)	
28	19	14	TOO FAR GONE—Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	62	65	9	I'LL BE YOUR BRIDGE—Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)	96	100	2	TOO MANY MEMORIES—Billy Walker (Roy Bourke, Gayle Barnhill), MGM K 14669 (Tomake, ASCAP Brougham Hall/Window, BMI)	
29	33	6	ALL IN THE NAME OF LOVE—Harvel Felts (Jerry Foster & Bill Rice), Cinnamon 771 (Jack & Bill, ASCAP)	63	67	6	BLEEP YOU/AN HOUR AND A SIX PACK—Cal Smith (Bobby Braddock), MCA 40136 (Tree, BMI)	97	—	1	SUNSHINE FEELING—Lananda Lindsey (Jim Shaw), Capitol 3739 (Blue Book, BMI)	
★	37	7	LILA—Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)	64	63	9	SPARKLIN' BROWN EYES—Dickey Lee (Cox, Hobbs), RCA 0082 (Dixie, BMI)	98	—	1	NOW THAT IT'S ALL OVER—Brush Arbor (B. Blakey, D. Agajanian), Capitol 3733 (House Of Hits, BMI)	
31	21	12	BROAD-MINDED MAN—Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	★	84	3	JOLENE—Dolly Parton (Dolly Parton), RCA APBO-0145 (Dweper, BMI)	99	—	1	I'VE GOT MINE—Anthony Armstrong Jones (Kenny O'Dell), Epic 5-11042 (House Of Gold, BMI)	
32	22	14	I NEED SOMEBODY BAD—Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	★	76	2	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country DJHO 0143 (Levisa/Barnpatch, BMI)	100	—	1	LOVE WILL STAND—Lois Johnson (Foster, Rice), MGM 14638 (Jack & Bill, ASCAP)	
33	29	12	KISS IT & MAKE IT BETTER—Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems-Columbia/Songpainter, BMI)	★	86	2	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)					
★	42	5	GOT LEAVING ON HER MIND—Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)									

JOHNNY PAYCHECK

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SONG
AND
DANCE
MAN

ON EPIC RECORDS
5-11046

Written by
JERRY FOSTER & BILL RICE

Published by
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Nashville Scene

• Continued from page 40

The Four Guys took four days' vacation, one for each. . . . Tammy Wynette hospitalized with kidney and back troubles. . . . Joe Heathcock has done a series of TV spots in Greensboro, N.C., for a hamburger chain and a famous soft drink. . . . Jimmy Dickens just back from a seven-week tour, still is performing 300 nights a year.

Hal Parsons, who uses Clem Appenocker, made his debut on the "Opry," thanks to Ernest Tubb, with whom he now travels. . . . Teddy Wilburn back at work after three days of tests in the hospital. . . . A party for country singer Betty Amos to publicize her new novel was held at the Sheraton Hotel. . . . Barbara Fairchild has a new international fan club, organized by John and Doris Lawson of Jerseyville, Ill. . . . John Routh has recorded a master at the House of Cash. Formerly a member of Natchez Trace, he now is a staff writer for Song of Cash. Rob Galbreth produced the session. . . . Brian Shaw has completed his second session for RCA, produced by Ray Pennington.

Grant Grieves, who has been working heavily on the military circuit in the midwest, is moving his family to Nashville. He'll be working with the Beaverwood Talent Agency. . . . A.Q. Talent sent Jean Shepard to Kentucky and Ohio where she performed to record breaking crowds. . . . Charlie Louvin has already been booked for nearly 75 fair dates next season, working with Hap Peebles. . . . Josie Brown is set for the southeast during the months of November and December. She's just cut another single. . . . Johnny Cash has cut another series of commercials for American Oil, using the Gary Paxton Singers for back-up.

Don Sumner, Tim Baty and Sherrill Nielson have signed exclusive writer contracts with Elvis Presley Music of Memphis. Collectively, they sing as a group called Voice. . . . Gary and Donna Sefton, a songwriter-artist duo, lost all their personal belongings when fire destroyed their mobile home near Nashville. The possessions of Donna's brother, John Anderson, also a performer, also were destroyed. A fund has been started in their behalf. . . . Archie Campbell hosted the Mississippi Auto Dealer's convention in Freeport, Bahamas, then came home to serve as honorary chairman of Nashville's Christmas Village. . . . Johnny Bernard and Julie Jones set for a quick release on the Paragold label out of Oklahoma. The two are spending the holidays at home.

UA's Del Reeves cut a live recording at the Palomonia Club in Los Angeles, now goes on a European tour. . . . Johnny Rodriguez and his band broke the all time attendance record at Farmington, N.M., according to the management. The old mark had been set by Fats Domino in 1952. . . . The Academy of Country Music (formerly Academy of Country and Western Music) is planning its own Celebrity Golf Tournament, with proceeds to benefit the Marty Landau Memorial Trust Fund. It's set for Febr. 23-24. . . . Kim Jones of Nashville has signed an exclusive recording contract with Finley Duncan of Minaret Records. It will be distributed by the Shelby Singleton Corporation.

ANOTHER BIG HIT!!!

"The Whole World's Making Love"

Written by: Rils, Rice, Fields
Published by: Americus Music & Uncle Ben's Music

BOBBY G. RICE

ON METROMEDIA COUNTRY
BMBO - 0075

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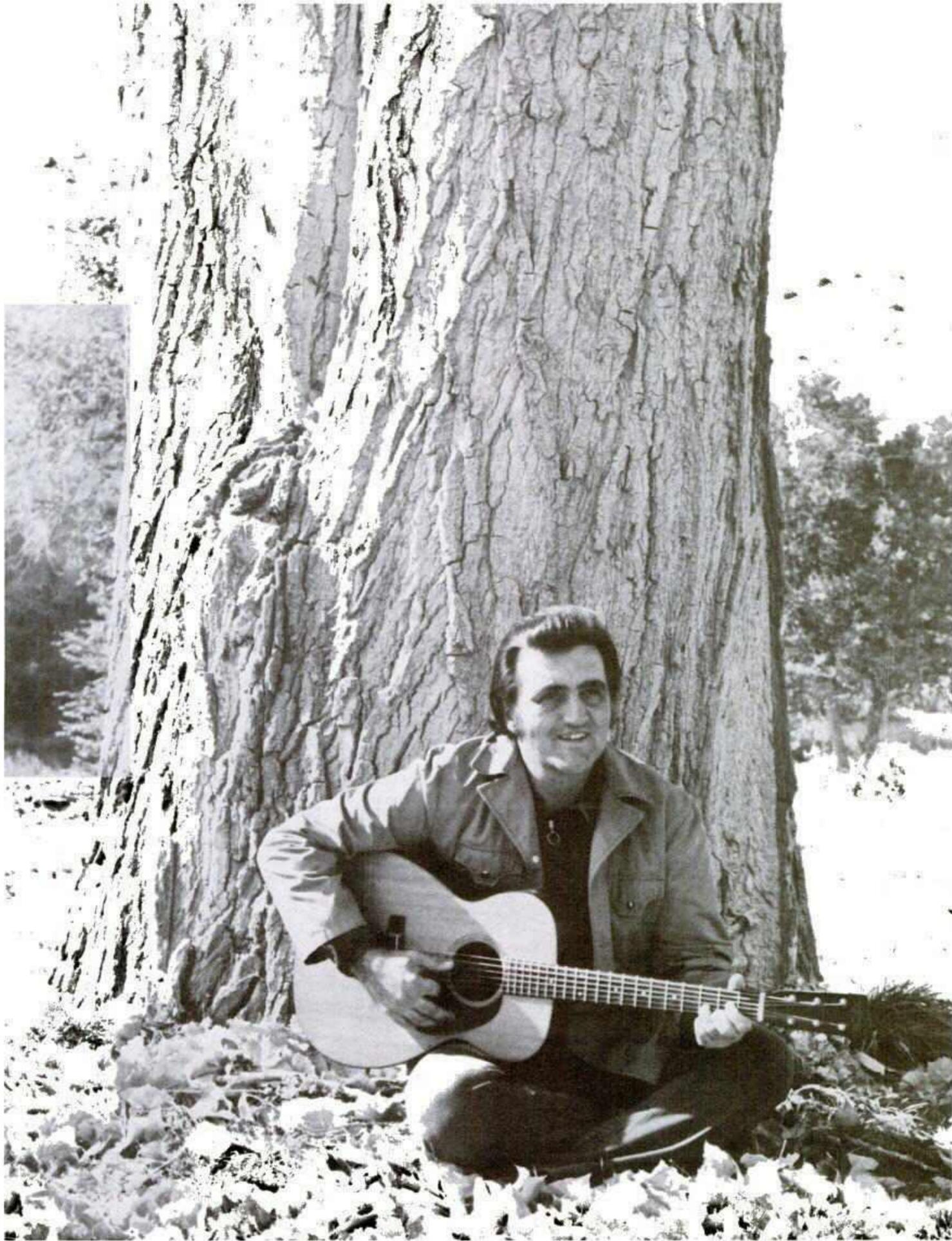
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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★ 3	7	7	PAPER ROSES—Marie Osmond, MGM SE 4910
2	2	11	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
3	1	7	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
★ 7	7	7	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
5	5	21	SATIN SHEETS—Jeanne Pruett, MCA 338
6	4	32	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
★ 10	8	8	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
8	9	15	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
9	6	11	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
10	12	17	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
11	8	15	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
★ 16	35	35	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
13	13	30	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 18	22	22	SWEET COUNTRY—Charley Pride, RCA APL1-0217
★ 19	8	8	SAWMILL—Mel Tillis, MGM SE 4907
16	17	8	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
17	11	13	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
18	15	16	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
19	22	35	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
20	20	6	EARL SCRUGGS REVUE—Earl Scruggs, Columbia KC 32426
21	14	15	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
22	23	15	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
23	24	5	MR. COUNTRY ROCK—Billy Crash Craddock, ABCX-788
★ 31	3	3	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
25	26	5	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA APL1-0322
26	30	6	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
27	27	13	ELVIS—Elvis Presley, RCA APL 1-0283
28	21	9	SLIPPIN' AWAY—Jean Shepard, United Artists UA LA144 F
29	25	24	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
30	33	6	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
★ 39	3	3	BEST OF JIM ED BROWN—RCA APL1-0275
32	37	4	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
33	34	6	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
★ 42	4	4	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
35	36	7	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia KC 32240
36	32	10	JUST WHAT I HAD IN MIND—Faron Young, Mercury SRM 1-674 (Phonogram)
37	40	3	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
38	35	4	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC 32449
39	29	20	CLOWER POWER—Jerry Clower, MCA 317
★ 40	—	1	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
41	28	23	DON WILLIAMS, VOL. 1—JMI 4004
42	41	4	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
43	38	8	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
44	43	4	BUBBLING OVER—Dolly Parton, RCA APL1-0286
45	46	2	CLASS OF 73—Floyd Cramer, RCA APL1-0299
46	47	3	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
47	44	3	GREATEST HITS VOLUME I—Connie Smith, RCA APL1-0275
48	45	31	SUPERPICKER—Roy Clark, Dot DOS 26008 (Famous)
49	49	2	BRUSH ARBOR II—Capitol ST-11209
50	50	2	SWEET COUNTRY WOMAN—Johnny Duncan, Columbia KC 32440

Ed Bruce opened the Biltmore Restaurant last Friday. . . . It's a boy for Mr. and Mrs. John McMeen. He's vice president of the Shorty

Lavender Talent agency. . . . Robbie Kemp of the Open Door Agency is recovery from minor surgery in Nashville.

LARRY STEELE



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Lear Jet Mass Merchandiser Push (Korvettes, Playback Among Chains) To Preserve 2-Step Distributor Tie

By BOB KIRSCH

TUCSON, Ariz.—Lear Jet Stereo is stepping up efforts to move into the mass merchandising market (including Korvettes and Playback) while maintaining a close relationship with their two step distributors.

According to firm president Ed Campbell, Lear Jet is emphasizing the push to the mass market through the use of a number of new displays, explanatory booklets on car stereo, an auto sound mass merchant award to be given monthly and new packaging. All material available to mass merchants, said Campbell, will be available to all Lear Jet dealers no matter what size.

"One thing we are doing to appeal to the mass market," Campbell said,

"is to offer a variety of displays. We feel this is necessary to the chain or discount store for a number of reasons. For one thing, these stores often don't have the shelf space for lining up all the units. For another, it lets the consumer see several products at once in a heavy traffic area."

Lear Jet's display units include a counter display which holds four to eight models and a floor stand capable of handling from 8 to 16 units. Using the counter unit, a switch allows playing of four of the eight models. Eight of the 16 units on the floor stand may be hooked up for play.

Choice of Displays

The firm also allows every cus-

tommer to preorder a display to suit his particular needs. "We do no pre-loading until we have consulted with the buyer," Campbell said. "Once he has chosen the setup he feels is ideal for his operation, we rig it up and all he has to do is plug it in. And if he wants to sell a unit directly from the rack, all he has to do is remove it and place it in the box. The removal of one model will not interfere with the wiring of the others."

Campbell said that the selections offered on the displays vary with the type of customer. "For a straight discount house, the trend is toward the lower and mid-priced models. If a display is going to an operation with installation facilities, then it may be heavily in-dash. In some areas cassette is dominant. And quite a few people, including our distributors, want complete selections."

Does Campbell feel mass merchants are attracting new consumers for auto sound or are they the same consumers moving from the traditional automotive stores to the larger chains? "I think it's more of a new market opening up than anything else," he said. "There are millions of people without any kind of car

(Continued on page 49)

Carry Case Co.s Guard Production As Mass Buyers Increase Volume

By EARL PAIGE

CHICAGO—Shortages in materials used for tape carrying and storage cases will force manufacturers to provide more of their own construction facilities, particularly now that mass merchandisers are moving significant amounts of these items, said Mike Wright, National Sales manager, Custom Case Mfg. Co., here for the auto parts show recently.

The trend toward protecting supplies of raw materials was noted recently when Le-Bo Products acquired the Brooklyn-based Amber Leather Case Co. (Billboard, Oct. 13). As for Custom Case, the Fayetteville, N.C. firm has production ties with six factories, Wright said, each capable of producing one part or a complete case. He noted that the one factory turns out handles.

(Continued on page 48)



MUNTZ reps (from left) Don Sanders, Syl Fitasi and Jerry Kilner pose at the recent Automotive Parts & Accessories Assn. show.

Other Stories

- 'Q' Retail Push Roundup (General News)
- Panasonic's Rolls Car Stereo Promotion
- Magnavox Expands Mall Center Program
- Sony Aiwa, Toyo Plan + Heathkit Export
- Joint U. S., Japan CD-4 Chip Developed
- BIC Loses Garrard Turntable Line in U. S.

Geller 41-Unit Car Stereo Chain Maps Expansion

By GRIER LOWRY

EDITOR'S NOTE: This in-depth profile of National Auto Sound, a 41-unit chain now expanding via associate stores, continues this week with president Carl Geller and marketing director Mike Landy explaining how they target on a city.

KANSAS CITY, Mo. — Carl Geller likes small markets. This is where a high percentage of the associate stores will be located, believes Geller, who points out that cities over 200,000 normally have several FM stereo radio sales and installation specialty firms. Cities such as Houston and Atlanta already have a dozen or more firms battling for in-dash stereo radio business. But the medium-sized and smaller cities often have no radio stereo tape dealer

with sales know-how and installation abilities.

"Our stores in cities such as Augusta, Ga., Topeka and Lawrence, Kan., and Arlington, Tex., have been very profitable," Geller disclosed. We have a new store going into Columbus, Ga. This is where we feel our associate store thrust will be concentrated, the junior metropolises."

Supplied a complete package of advertising, on-floor selling technique, service and installation training, etc.—all put together by Geller and Mike Landy—the head of the Kansas City firm says he regards anyone already in radio or any car-related field as ripe timber for associate store ownership. The cost for associate dealers includes a minimum going-in fee of \$3,500 plus 3½ percent of the gross sales.

"One of the most important benefits we have to offer our associate people," Geller says, "is our knowledge of brands and our buying power. The associate store owners will recoup their going-in fee and gross sales compensation to us in savings in buying through us. He'll pay prices for merchandise which are even under what the largest dealers in the country are paying."

"Most people who get in the car radio business don't know where to start, don't know which products are good or bad," he said. "It's a keenly competitive field and there are right and wrong ways of proceeding. We are now servicing stores out of warehouses in Kansas City, Dallas, Houston and Atlanta."

"Simply because it is a throbbing market, we plan to concentrate our expansion in the Southwest but we

are also going into cities such as Minneapolis and St. Paul," added Geller.

With the car dealer as the target, Geller feels the wholesale area is ripe for tapping. The company has two basic approaches in working with car dealers. (1) FM stereo radios will be installed in cars of dealers before they are sold, or (2) if a dealer has a car ordered with AM-radio and upgrades his customer to FM with player he only has to pick up his phone to order the installation.

Unless given an attractive option, 80 percent of the new car buyers take AM radio. They do it because most cars in dealer inventories are equipped with AM, if radio at all, and because they don't want the delay ordinarily occasioned when they order FM stereo. Yet, for the car

dealer FM stereo with player represents a bigger-ticket, more profitable tie-in. His customer will undoubtedly be more satisfied with his sound equipment and, therefore, a better referral and repeat bet.

With the National Auto Sound program the switch to FM is entirely between the car dealer and his customer. The car is picked up by National Auto personnel and delivery made after installation.

Car Dealer

"The reason the car dealer can make more money with us is that our radio is cheaper than factory models," says Geller. "Our associate store people and our own store managers are given complete details on how to pursue this dealer program. But we also have a team working out of our headquarters calling on car dealers and explaining our program, in short, doing the spadework among motorcar agencies for our stores."

"What we have proved where we have been in a market for any length of time with our hard-hitting advertising and promotional program," Mike Landy, the marketing director said, "is that we can completely destroy the under-dash market. Why would anyone be content with under-dash equipment when in-dash is available at only a little more money and with speedy installation. We have also shown that we can greatly expand the car dealer demand for FM stereo radio."

Because in-dash merchandising requires more knowledgeable sales people, the company has upgraded the type of people it hires to sell and developed a sales training program geared to a more complicated product.

"Selling stereo FM radio sold with tape players is twice as complicated as selling under-dash equipment and we've set up a training plan designed to mold good people," Carl Geller advised. "A salesman must

(Continued on page 50)

German TV Systems Market Set to Boom

By WALTER MALLIN

MUNICH—Videophon GmbH & Co. KG will begin in January a comprehensive audio visual program with material available on TeD, videodisk, Super 8 and VCR cartridge. The joint affiliation of West Germany's giant publishing companies Bertelsmann and Gruner & Jahr follows Switzerland's Prognos AG in its marketing outlook. The prediction is that by the end of the 70's audio visual equipment in Western Europe will be worth 3.5 billion Deutschmark at the consumer level—taking into account the AV systems BCR, VTR, TeD and Super 8.

After an initial slow beginning it is believed there could be a massive growth rate averaging 45.8 per cent a year between 1975 and 1980. According to Videophon and Prognos, a "considerable role" in this growth would be played by blank carrier material (VCR and VTR) as well as software in homes. By 1980 the market could be worth 870.6 DM.

Some experts believe the videodisk system will, in the long run, be the favorite system because of the relatively low cost of hardware and software. The key to success however would be the penetration of color and black and white TV and the cost of the videodisk player—half that of the VCR player.

Up to 1980, Videophon's marketing department is calculating its sales quote on almost 50 million videodisks within West Germany. While the consumer market is expected to favor the videodisk however, the semi-professionals are likely to prefer VCR. The reasons for this, according to Videophon are: own recordings can be made, availability of recording TV casts, and the compatibility of systems. In this region, the hardware sales are expected to be worth 510 million DM up to 1980. While the value of material and copies is being estimated at 170 million DM until 1980, a prediction of the production numbers was not possible, Videophon said.

Hitachi Video From C-120

By HIDEO EGUCHI

TOKYO—A simplified system which records not only stereo sound but also up to 240 still color pictures on C-120 compact cassette tape and reproduces the images on a color TV receiver has been developed by Hitachi's consumer products research center.

The simplified system with color picture recording head and camera is scheduled for marketing in Japan next October at the retail price about \$1,660, the Hitachi CPRS (cassette picture recording system) CP-1000 at some 300,000 yen and field set.

(Continued on page 48)

AKAI TV Bid; Two Cameras

LOS ANGELES—Two low light level video cameras for taping CCTV, one equipped with automatic iris and six to one zoom lens and the other a C-mount are now available from AKAI America, Ltd.

(Continued on page 45)



HITACHI'S cassette picture recording system, CP-1000.

Rep Rap

A conference coordinating committee of manufacturer members of distributor-manufacturer-conferences met recently in Boca Raton to map dates for '74-'75 dmr conferences, according to Tom Sullivan, executive vice president, Midwest dmr Conferences, 1301 Waukegan Rd., suite 204 (312) 729-8370. Purpose is to avoid the massive jam of dmr dates that occurred this past fall when about half the 10 U.S. dmr conferences were held consecutively. The Midwest dmr drew 200, comprised of 35 distributors and 70 manufacturers.

Sullivan expects approval of Feb. '75 dates with plans for the dmr to be held offshore for purposes of territory neutrality, because the Midwest dmr is made up of reps from Mich., Ind., Ky., Minn. and Chicago chapter of the Electronic Representatives Association (ERA), the only dmr to go multi-chapter, Sullivan said.

In other dmr activities, Midwest dmr stockholders met recently and voted to sell shares for '75 Midwest dmr, to be available at one each per ERA member firm at \$175 each. Midwest dmr elected the following: Richard J. Scholfield, Ellinger Sales Corp., chairman; Russell D. Gawne, G. McL. Cole Co., president; Joseph J. Kindermann, J. J. McBride Sales, Inc., vice president; Mike Berman, Mike Bermann Sales Co., secretary-treasurer.

ERA management conferences continue Friday (16) in Cleveland at the Sheraton Inn Hopkins at 9 a.m. with speaker Jerry S. Frank, president, IMA, Inc., a consultant firm. Two dates at Waltham, Mass. were switched, according to ERA administrator Pat Brown, to Burlington, Mass. Nov. 30 and Dec. 1. This two-day session on "Effective Sales Training" and "Agreeable Selling" will be conducted by Jack Berman, president, Jack Berman Co., Inglewood, Calif., also national vice president. ERA's national consumer group. The final ERA session is set for the Sheraton La Guardia Hotel, New York, Dec. 7. ERA is based at 233 E. Erie St., Chicago 60611 (312) 649-1333.

ERA executive director Ray Hall touched down long enough to attend the Chicago-Land Chapter regular meeting Nov. 5 and explain an itinerary that found him at one point holding seminars at three chapter meetings on the same weekend: Albuquerque at 7:30 a.m. on a Friday, Denver that night and Philadelphia the following Monday and then Atlanta a week later. Hall conducts about a two and a half hour session on rep activities and roles. He was also in Rio De Janeiro psyching out ERA conference sites and Madrid once more to finalize plans for ERA's 15th annual marketing conference Jan. 27-Feb. 3. Registration for this is projected now at around 500 people with 25 manufacturer firms already signed. Hall will be in London Nov. 28 to address the Association Executives of England.

ERA has available an updated book on "Guidelines for Negotiating an Agreement between Sales Representatives and Manufacturers" at \$2.

Jensen Sound Laboratories appointed Mittelman, Smith & Wynn, 1319 E. Washington, Los Angeles, as its rep firm for car stereo speakers.

Ralph Setton is now associated with Sir Sales, Inc., Box 335 at 35 Powerhouse Rd., Roslyn Heights, N.Y., 11577 (516) 621-7485 with Sid Pressier, Irv Beiner and Ron Singer with the lines Audiovox, Le-Bo, Martel, On-

2 New AKAI Cameras

Continued from page 44

The cameras are to be used with the firm's 1/4-inch videotape deck. The Model with the automatic iris is the VC-200 while the second unit is dubbed the VT-110. Both cameras will be sold separately and will be pushed for use in detector systems. (Both bowed at the International Assn. of Chiefs of Police, Sept. 23-26 in San Antonio.)

At the same time, three prime time syndicated TV shows are being used to advertise AKAI video products. The three are the night time "Hollywood Squares," the "New Price is Right" and "Let's Make a Deal." Spots stress the portability of the 1/4-inch units and use as a family style recording device to play back on any set. Units will be given away on the shows.

Guard, JSD, Pilot, Sennheiser, Veritas and Heavic Electronics.

AB&T Sales Corp. members with twin firms Associated Electronic Representatives and Associated Sales Representatives met recently to split a sales bonus from Dynaco, resulting from '72-'73 fiscal year performance awards in sales improvement and quota accomplishment. Main headquarters is 18114 Hillcrest, Olney, Md. 20832 (301) 924-4976 with branches in Baltimore, Drexel Hill and King of Prussia, Pa. Personnel included Marie Tydings, Milt Dienes, Richard Tydings, Sr., Rick Tydings, Mike Irwin, Harry Devlin, Phil Walter, Betty Shumate and Alice Walker.



A B & T Sales Corp., group from the Olney, Md., rep firm gather to receive Dynaco 1973 sales award and cash bonus. Seated holding plaque is office manager Marie Tydings. Standing (from left) are: Milt Dienes, Richard E. Tydings Sr., Rick Tydings, Mike Irwin, Harry Devlin, and Phil Walter.



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CD-4 IC Chip Developed

By HIDEO EGUCHI

TOKYO—Signetics of Sunnyvale, Calif., and Victor Co. of Japan have developed a complete demodulator IC for the CD-4 discrete 4-channel disk system.

The Japanese company announced that the CD-4 demodulator IC, model CD4-392, would make its

Japan Label Adds CD-4

TOKYO—Trio Electronics' record division is releasing its first CD-4 quadrasonic following the release of one SQ quadrasonic record last year. The discrete 4-channel disk is being cut and pressed from Trio's master tape recording by the Victor Co. of Japan (JVC), developer of the CD-4 disk system. Quadrasonic CD-4 albums list for an average \$8.30 here.

Last Sept. 5 the total number of CD-4 releases reached the 240 mark in Japan, with 203 albums by Victor Musical Industries (VMI), the recording subsidiary of JVC, and 37 by four more record manufacturers (Nippon Phonogram, Teichiku, Toshiba-EMI and Warner-Pioneer).

In Japan next summer, Nippon Columbia is expected to market its "new discrete" quadrasonic record and four-channel stereo system claimed to be compatible with CD-4, SQ and RM (Sansui QS). The "new discrete" system was jointly developed by Dr. Duane H. Cooper of Illinois University and Tateshiga of Nippon Columbia.

debut in the first quarter of 1974 from both Signetics and Asahi Glass, the American company's representative in Japan. The TDM-18A and TDM-19A demodulator circuit boards using two CD4-392 IC chips will be available from the Victor Co. of Japan (JVC) and its subsidiaries JVC America and Nippon Victor (Europa). For volume orders, JVC said, the unit price of the CD4-392 to OEMs in the U.S.A. will be \$1.54.

A single monolithic silicon chip, the CD4-392 is a 16-pin, dual-in-line IC designed to be used in both high quality and mass marketable demodulators. "And this new IC has the ability to adjust to the optimum carrier level when the cartridge or stylus is replaced," JVC added.

Also, the TDM-18A is the most compact 4-channel circuit board.

"This compact demodulator circuit board can easily be installed in receivers, stereo components and other items of 4-channel playback equipment. A top quality demodulator circuit board, the TDM-19A, which uses the same two CD4-392 ICs, will also be available," the Japanese manufacturer said.

The TDM-19A is suitable for top quality hi-fi components, JVC said. Its dimensions are about 6¼ inches by 3½ inches.

It has long been expected that the resolution of the CD-4 demodulator to full IC operation would be the key to the true popularization of the CD-4 system. This has been achieved after one year of cooperation between Signetics and JVC, the Japanese manufacturer said.

3 Magnavox Retail Malls

NEW YORK—The Magnavox Co. has opened three new regional mall outlets. The new locations are, at the Bergen Mall, Paramus, N.J.; Castleton Mall, Castleton, Ind.; and Town East Mall, Mesquite, Tex. The company also plans to open four new shops by the end of this month.

The mall outlets are part of a program introduced by Magnavox last May to offer basic marketing and financial assistance to home entertainment center dealers.

The Magnavox shopping mall leasing plan offers a start-to-finish program to provide its retailers with expertise to successfully lease and

(Continued on page 49)



CASEMAKER's Jack Scanlan with a new unit displayed at auto parts show.

Panasonic Units Sales Plus —Reps in Rolls Show Car

NEW YORK—In an unprecedented promotion, Dalis Marketing has outfitted a chauffeur-driven Silver Cloud Rolls Royce with a Panasonic car stereo system, and will use the automobile to take the firm's sales representatives to call on area accounts.

The car will also be used as part of a dealer-incentive program, through which qualifying dealers will be offered theater tickets and dinner with the chauffeur-driven Rolls available to take them around.

Robert Kuttruf, Dalis' vice president, feels that use of the classic Rolls in calling on customers will leave a lasting impression on customers, and help stimulate sales. "A salesman in a chauffeur-driven Rolls Royce cannot easily be forgotten," he smiled.

The luggage compartment of the car features a sliding compartment with a number of other Panasonic automotive sound systems which can be demonstrated along with the unit installed in the dash.

BIC Loses Garrard-U.S.

By RADCLIFFE JOE

NEW YORK—British Industries Co. (BIC) has lost its contractual agreement with Plessey Ltd., England, for the distribution and marketing of Garrard turntables in this country.

Plessey will now market the line in the U.S.

In a letter to its dealers and sub-distributors, BIC confirms the termination of the contract which had been in existence for the past 37 years, and disclosed that as an alternative, the company would develop and market a turntable of its own.

Discussing the new turntable, BIC officials claim that they have already done a significant amount of work on the system. They have also purchased rights to development work done on another system developed by a group of designers work-

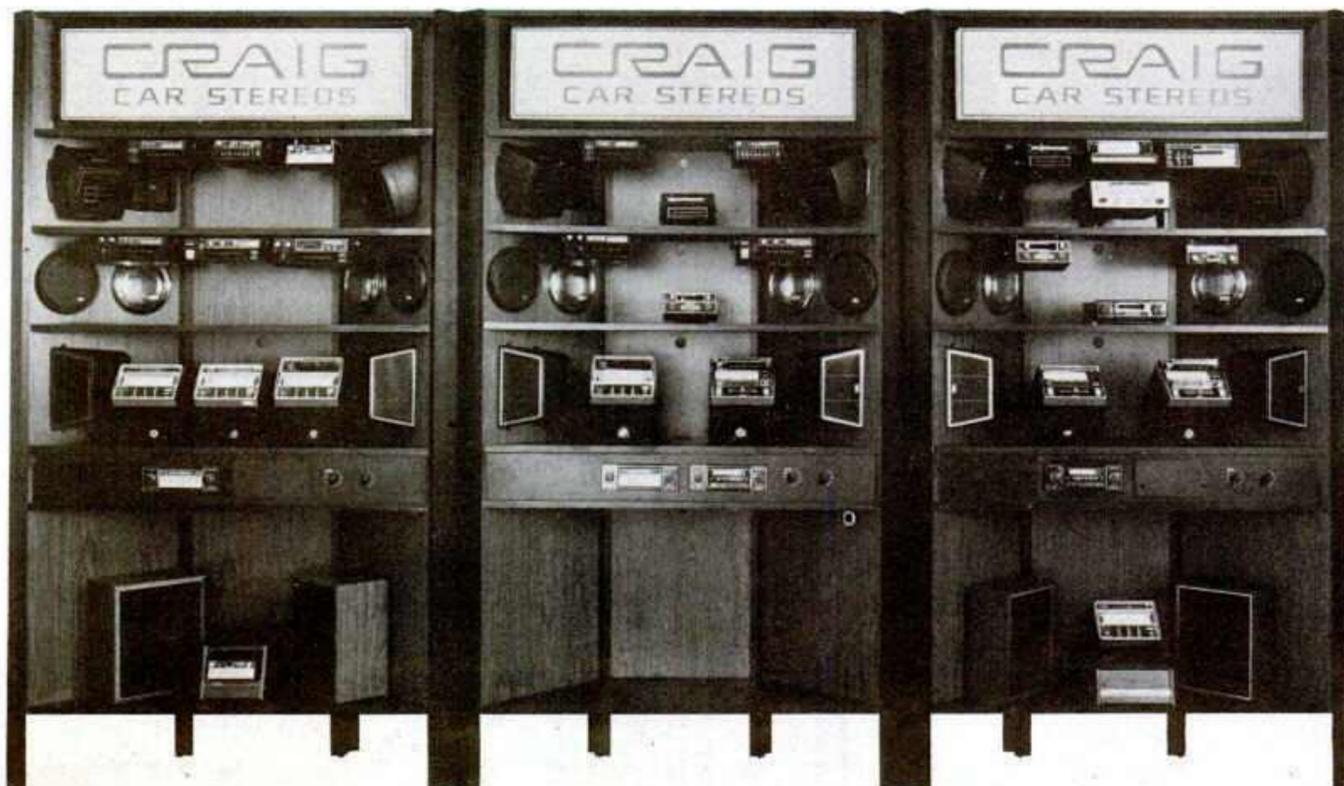
ing in the same direction as BIC, and engaged those designers to continue their work.

They continued, "We have also hired the best engineers and production people available in the U.S. with proven experience in the design and construction of record playing equipment. By taking these steps we have shortened the normal time it would take to bring a new record changer line to fruition."

BIC officials stress that the new turntable which will be previewed at the June Consumer Electronics Show will, based on the firm's experience, have the innovations, features, performance, appearance and marketing concepts to insure success.

The line will go on the retail market by the fall of 1974.

Three very handy display units display one very complete line: Craig's.



Tape Duplicator

The ultra high winding (690 ips max.) cartridge winder, Model 741, from **Audimation, Inc.**, Chicago, was sold out of its first batch before it

was through assembly, **Norman Deletze, Jr.**, president, reports. The second batch, due this week, is half sold out. He credits its high sales to

the low price (\$355), and its attractiveness to the smaller 8-track loader operation.

Audio Dynamic Enterprises Inc.,

Costa Mesa, Calif., manufacturers of tape duplicating equipment, has entered the blank 8-track magnetic recording tape manufacturing field under the brand name **Audio Dynamic**. They are also experimenting with 1-inch video cassette tape, with hopes of a developing market in two years, **Fred Wallace**, manager, reports. **Audio Dynamic** began plastic injection molding for 8-track cartridges within the last year. Commenting on material shortages, **Wallace** sees a need for new tech-

nology to develop substitutes for PVC and other poly-plastics, as well as coatings for tapes.

Rudy Schwartz predicts a return of reel-to-reel based on **Burlington Audio Tapes Inc.** sales of 7-inch reel, low budget line blank tape. "People experience problems with cartridges and cassettes, and they can buy reel-to-reel blank tape cheaper and get better fidelity," he reasoned. **Burlington** does tape processing and subtitling, as well as packaging for private labels.

Magtec in Marketing Expansion

By ANNE DUSTON

CHICAGO—A new marketing approach that emphasizes young, aggressive sales personnel with engineering backgrounds is claimed to be helping make **Magtec**, N. Hollywood, Calif., the largest custom tape duplicating company in California, with over \$10 million gross sales this year.

The four year old company is expanding to the midwest and east, and is forming a network of national reps. **Bob Bilkiss**, national sales manager, said in an interview here.

The service-oriented firm has adopted a marketing policy of being able to give customers immediate answers to technical questions, that extends not only from engineer salespersons, but on down the line to secretaries and telephone girls who receive some grounding in technical knowledge, the 24-year-old national sales manager said. "Having people get immediate response to problems saves invaluable time and enhances personal contact," **Bilkiss** explained.

Another service augmented to save customers time and confusion is making overruns on orders so replacement tapes are immediately available. The firm boasts a low reject factor of 2 cassettes per 1,000, including damage by defective players.

Spoken Word

Magtec's main product is spoken word cassettes, with a custom duplicating division handling open reel, 8-track and cassette. A separate division manufactures and markets stereo reel-to-reel on a national basis exclusively for **Warner Bros.**, **Reprise**, **RCA**, **MCA**, **Decca** and others.

Cassettes and reel-to-reel account for 80 percent of business, with 8-track representing the other 20 percent.

The company processes 10,000 cassettes per eight hour shift, with two shifts a day. Separate duplicators are used for each configuration, and include **Ampex** slaves and **King** winders, used with **BASF** and **Agfa** polyester-backed tapes.

Bilkiss noted that the recent switch to automation has cut labor costs, enabling a cost per cassette savings of 40 percent to the customer in some cases, while adding a \$1 million profit to the company.

Magtec also has the largest selection of reel-to-reel quadrasonic

prerecorded tapes available. "Quadrasonic reel-to-reel is selling so fast we can't keep up with orders, even running two shifts a day. This Christmas will give an indication of

market direction for quadrasonic," **Bilkiss** predicted.

Magtec is beginning to look toward video tape as a future product. (Continued on page 48)

How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of **Watts** record care products are skyrocketing from coast-to-coast: Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space. In fact, only \$72 starts you in the fabulous **Watts** record care business. That's the total cost of a fully stocked **Watts** Mini-Rack. Watch it sell itself in just 17 inches of space.



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DYN model **Vivian Roberts** shows off line at **Automotive Parts & Accessories Show**.

Topp Expands; West Coast Plant

MIAMI—Topp Electronics, Inc., manufacturers of Juliette-brand home electronics equipment, has established a new stereo speaker assembly plant at its west coast office and warehouse in Los Angeles.

The company has also added more modern manufacturing techniques at its plant here, according to Charles Kates, Topp's executive vice president.

Kates said these expansions, coupled with Topp's recently established stereo assembly operations in Los Angeles, enable the company to assemble and package complete modular stereo systems for the consumer electronics market west of the Rockies.

Kates continued, "We will also be able to provide improved inventory

control and cost/control, as well as less costly and more expeditious shipments through a reduction of distance. The expansion will also give us increased capability within the U.S. in the assembly of modular stereo systems and clock radios."

According to Kates, Topp's Chicago office and warehouses have also been moved into new headquarters in Franklin Park, thereby doubling its floor space. He added

that plans are underway to establish another speaker assembly line, plus stereo assembly and packaging for the Midwest market.

Topp is also reported to be investigating the establishment of similar assembly operations at its New Jersey location to serve the Midwest market.

Kates said that despite the wide ranging expansions, the major share of his company's operations remain in Miami.

New Cassette Frequency Control Unit

• *Continued from page 44*
quential single tube color camera about 140,000 yen.

Picture resolution is said by the manufacturer to be over 300 lines, signal-to-noise ratio over 40 dB, and audio frequency range 40-12,000 Hz with regular compact cassette tape, S/N ratio over 45 dB, crosstalk over 60 dB between tracks.

A package system with mobile color TV camera, FSS (flying spot scanner) unit, CPRS master recorder and separate player has also been developed by Hitachi's consumer products research center.

Magtec Expanding

• *Continued from page 47*
uct. "Video tape will be a household thing in ten years or less," Bilkiss said.

Bilkiss also predicted a rise in tape prices due to the petroleum shortage.

Among other new consumer electronic products that were demonstrated here at the '73 Hitachi Technical Exhibition is the Model TSC-8800 cassette recorder with playback speed control/frequency converter.

The compact, twin motor TSC-8800 has a speed ratio selector with four controls for compressing or extending the recorded sound during playback, and a delta converter which makes use of space communications technology to keep the playback frequency the same as it was recorded. These features make possible quick confirmation of recorded compositions, for example, at the higher speeds, or the lyrics of a song, at the slower speeds. The standard tape speed (1 1/2 ips) can be doubled or halved without any tonal change.

The TC-8800 weighs about 7 lb. 6 oz. It is 10 1/2 inches wide, 9 inches deep and 4 3/4 inches high. It is scheduled for marketing in Japan next June at \$450 retail.

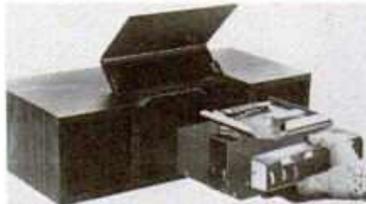
New Products



SANSUI model SP-1700 speakers are shown here in cut-away form too and retail at suggested \$189.



ELECTROPHONIC TC71A car stereo unit was among a line shown at the recent Automotive Parts & Accessories Assn. show in Chicago.



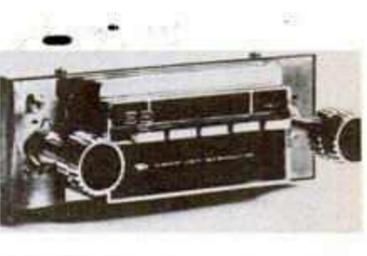
KUSTOM Kreation car stereo unit for use in the home. Model 590 lists for \$44.95.



3M model 6500 tape recorder test set shows at a glance if equipment is functioning properly. Price is \$1,595.



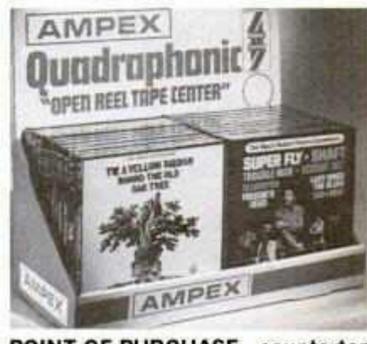
MODEL 310A/XE "Total Turntable" is BSR's new offering, at \$86.80 retail, with the new ADC K-8E elliptical diamond stylus cartridge.



IN-DASH 8-track car player from Lear Jet Stereo carries \$179.95 price tag. With AM/FM/Stereo radio, the Model A-85 is finished in wood-grain vinyl.



CASSETTE recorder, the Sankyo ST-235, also has AM/FM radio. List price is \$89.95.



POINT-OF-PURCHASE countertop display from Ampex Music Div. holds 20 quadrasonic open-reel recorded tapes.

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Custom Charts Sales Surge

• *Continued from page 44*

Among other carrying and storage cases trends Wright forecasts:

- Mass merchandiser buyers' realization of the good mark-up in cases and the five to seven turns a year they provide, over-riding any problem of inventorying such a large item;

- Carrying and storage cases becoming increasingly important to premium and promotion firms;

- Stepped up international sales (Wright claims Custom Case is selling into Belgium, Canada, the U.K. and even Hong Kong);

- Slight increases in demands for color, though the 24-capacity black 8-track case continues to be the leader;

- More emphasis on knocked-down (KD) construction;

- Diversification into more items such as Lazy Susan designs and at-tache case models.

Fast Growth

Wright points out that Custom Case has grown at a very rapid rate, producing one case a year ago and now up to 15 different models. The firm, headed by Al Metzger, grew out of a retail store called Stereo World.

He said Stereo World was doing

well enough in cases that it purchased a small plant. Now it has ties with plants in Macon, Ga., High Point, Asheboro, Greensboro and Randleman in N.C. and in Fayetteville.

Plans call for building a 300,000 square foot facility in Fayetteville early in '74 to combine manufacturing and warehousing functions. He said a West Coast distributing facility is under consideration, but that really shipping cases, especially in large quantities, has not been a problem.

Metzger, Wright and Mike Bryan in the High Point factory all combine on design ideas. They have recently added red, blue, green, brown and white grained coloring to the basic black case. Items such as a home bookcase look cabinet and a carousel as well as 45 rpm and LP carrying cases have been added. Also planned is a KD version of a Lazy Susan model.

Wright also sees increased involvement in OEM business for Custom Case.

Here at the Automotive Parts & Accessories Assn. show, Wright said 25 percent of the firm's sales volume now comes from mass merchandiser accounts. Custom Case sells through reps as well as distributors, he said.

Car Stereo

FINNISH CAR STEREO PUSH

HELSINKI—Tape product first went on sale via gasoline and service stations in 1970, when EMI and Discophon, among others, made brave efforts on behalf of stereo 8-track cartridges, which had made a good impact in Sweden and Norway. Stereo 8-track hardware was also imported in bulk and Shell stations reported the sale of 5,000 playback units within months. At this time the Philips system was still on its way to the Finnish market.

Now, although the rumor suggests that both Philips and Blaupunkt, two much respected brand names in this country, are planning their own stereo 8-track models, the system is going through a difficult time here. A recent Billboard survey of service stations showed that many motorists were exchanging their 8-track hardware in favour of cassette playback units—models by Philips, Mecca, Cenn-Sound etc. The two reasons are fashion and a shortage of releases on cartridge.

A guess at the number of cassette units in cars would put the figure at anything from 10-50,000. However, according to Timi Tekno-Piste, who represents the popular Cenn-Sound line from Japan and claims a 20 per cent share of the market, a figure close to 50,000 is more truthful. But

as there are more than 750,000 private cars the penetration of Philips on this front is still a low one, though rapidly expanding.

It is estimated that the current sales relation between cartridges and cassettes is 12:1 in favour of the latter. Finnlevy, which is gathering close to ten per cent of its tape sales via service stations, confesses that cartridges account for only two per cent and that the drop since last year has been around 30 to 50 per cent. According to Finnlevy, the making of domestic 8-track cartridges has become financially precarious, particularly because they are manufactured on foreign soil and ordered quantities must be relatively large.

There are about 2,200 service stations in Finland and about 60 per cent of these are considered as so-called "better locations," where the availability of tape product is a self-evident fact. All the leading gasoline and oil companies, which also maintain their own station network across the country, are showing a very positive attitude on tape product. All of them have deals with one or more rack-jobbing enterprises.

The leading rack-jobber in this field is Polymusiikki, which has deals with Shell (500 stations), Teboil (400 stations) E-Oljyt (150 stations), and British Petroleum (100 stations). Polymusiikki is selling



XTAL's debut at auto parts show was handled by Robert Hill (left) and Reggie Williams.

product from Discophon, EMI, Love, PSO and Sexyvox and is already operating among nearly 400 outlets. Close on its heels comes Levypiste, the off-shoot of Finnlevy which has deals with Hankkija-Union (350 stations), Esso (400 stations), Kesoil (300 stations) and E-Oljyt. Levypiste specializes in the product of Finnlevy/Scandia Musiikki and covers some 150 outlets after only a short operation period in this field.

There are also a number of smaller enterprises. Anuco Oy, the off-shoot of Lahjatukku, is selling Music For Pleasure, Pickwick, Rediffusion, the domestic product of EMI Finland REEB Productions and its own label, Anuco, which features hand picked material from the domestic catalogues of Discophon, Love and Aarno Raninen Enterprises. Anuco has a deal with E-Oljyt.

Radio Nord, which has no official deals with gasoline or oil companies, has installed a little over 100 racks, mostly filled with imported product and blank-loaded cassettes. The company operates in close co-operation with Fonovox, C-Myynti and some others. This also applies to Disco-Lux, which has a strong foothold in the eastern parts of Finland. The stands used by different rack-jobbers hold between 50 and 120 cassettes and cartridges. Only a small proportion are fitted with anti-theft devices because Finns like to touch and inspect the product before buying.

The stands are checked and re-filled by rack-jobbers mainly on a monthly basis. The best selling product is usually of Finnish origin.

KARI HELOPALTIO

3 Retail Malls

• Continued from page 46

operate home entertainment centers in regional shopping malls.

A Magnavox sponsored study of shopping mall growth and sales indicates that regional malls offer an important potential marketplace.

Meanwhile Magnavox has introduced a new remote speaker system that is just three inches deep. The unit, designated the Thinline Remote Speaker System can be used with stereo consoles as remote units, or with a tuner/amplifier and record changer to complete a stereo system.

The units, according to Magnavox officials, can also be used with consoles or components equipped with 4-channel sound decoders. The speakers carry a list price of \$149.95 for the pair.

More
Tape/Audio/Video
See Page 60

LEAR JET CHAIN BID

• Continued from page 44

stereo and different people have different buying habits. The mass merchants are frequented by so many types of consumers that it only makes sense to get involved with them. The general idea is to have product wherever the consumer goes shopping.

"This is another reason behind the kind of displays we offer," Campbell continued. "The consumer can play around with them and it can be the consumer in a discount house, not just an audiophile."

Fred Seger, vice president of the firm, also offered some comments on the approach to the mass merchant. "What you have to do is sell an entire program," he said, "not just the product alone. This is why we include the displays, the booklets and the mass merchandiser award which we announced at the APPA."

Industry Award for Merchants
"This award," Seger continued, "is an industry award, not just a Lear

Jet project. The nominations will come in from the field reps, distributors and other companies. It will be at least on a once a month basis, maybe more frequently. What we are basically trying to do is offer some incentive to the mass merchants.

"Another thing we've stepped up recently is the mentioning of several salient features of the model on the package," Seger said. "This gives the consumer an opportunity to check over what he wants even if a sales person is not available, and it also offers some help to the sales people."

When dealing with the large chains, Seger believes that car sound merchandise still sells best in the auto accessory department, though he also likes to see it in the audio section of the store. "A consumer may come in wanting tools or sparkplugs or any number of things and his eye may be caught by a stereo display," Seger said. "We also like to see at least a sampling of software near the display, even in the accessory areas. There can be a cross reference to the record and tape department."

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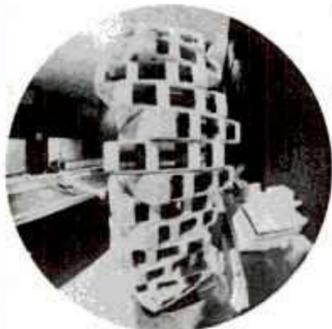
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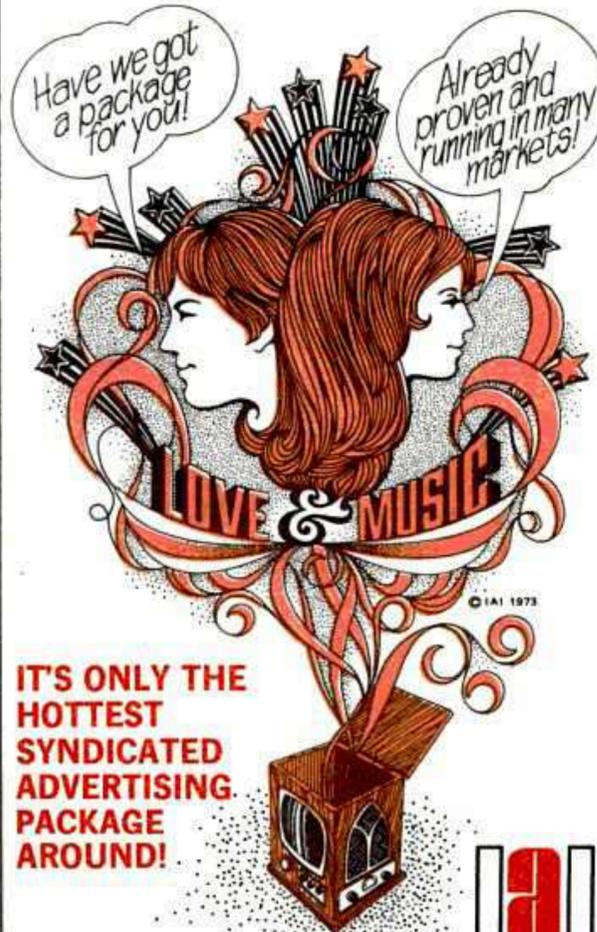


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Sony-Japan Markets Heathkit

NEW YORK—The Sony Trading Corp., of Japan, a division of Sony Corp., Tokyo, will distribute Heathkit do-it-yourself electronics products in Japan, according to terms of an agreement reached between the two companies.

Heath Co., Benton Harbor, Mich.,

designs electronics kits and writes assembly instructions for them. The customer assembles the kits. According to the agreement, Sony Trading will also help customers overcome hurdles to putting the kits together.

The first Heathkit products to be

introduced in Japan by Sony Trading will go on sale in January next year. Sales for the first year are expected to amount to more than \$380,000. Heath products are already distributed in more than 60 countries.

Geller 41-Unit Car Stereo Chain Maps Expansion

Continued from page 44

know what cars to, and not to, put radios in, which models are best-suited for which makes of cars, where speakers should be located and myriad other details. It's another ballgame completely and we're working hard with both our

own store personnel and associate store people in training.

"A distinct difference between our stores and discount and department stores lies in the fact that we aren't over-the-counter people," Geller stresses. "We are versed in all aspects of on-floor display, selling and in installation. Even our salespeople are

technical-minded. Anyone can sell hang-ons, anyone and his brother can sell stereo components, so that is where discounters and department stores concentrate their efforts. And they have the traffic to do the job with impulse-buying types.

Training

"But we have a vital something they haven't in our installation departments," he said. "And in people who know and talk their product," the company president said.

Installation and service sections are also being upgraded at all National Auto outlets with the gradual supplanting of young mechanics with adult, experienced technicians who demand more money but are capable of the kind of workmanship FM-stereo-tape in-dash installations require. The store on Troost Avenue, the original retail outlet, is staffed with seven mechanics.

On the subject of brands, models and prices, Carl Geller gives two models special mention. The Lear A75, a split-shaft unit with AM-FM multiplex 8-track, and the Motorola 852, both possessing the customer-desired features, quality sound and well-accepted brand. The Sanyo model 867, with matrix radio and tape, and the Pioneer model 6,000 are also regarded as outstanding units here.

"We regard the Audiovox C977 as outstanding with all the features customers desire—price, cosmetics, sound fidelity, adjustable shaft and a small deck that fits foreign cars," Geller said. "With slide-bar AM and local switches and the cosmetics that count, including good-looking knobs, this is one of our top models. It is well designed, well engineered and we have it priced at about \$169.95 with speakers installed. We have a new tape player made in Japan marketed through Japan. CTI in Los Angeles, the Jim Levitas company, which we're stocking. We also bring in stuff from Japan.

"In all, we handle about 20 different in-dash models and brands," he said. "When you dwell on features of in-dash and say stereo FM you say it all.

Cosmetics

But, admittedly, some units look like dogs, while others are deluxe, have the dress-up slide-bar features, the local distance switches and all the rest. The two basic features that sell any model are, first, sound fidel-

Sony Sets Meriton

NEW YORK—The Sony Corp. has formed Meriton Electronics Inc. to distribute audio products manufactured by the Toyo Radio Co., and Aiwa, in this country. Shigeru Inagaki, a Sony vice president, has been named to head the new company.

Meriton's principal offices will be located in Moonachie, N.J., and in

Compton, Calif. Initially it will concentrate solely on the distribution of audio products by Toyo.

The Toyo Radio line includes compacts, cassette and 8-track decks, portable 8-track players/recorders, portable cassette recorders, tape recorder/radio combinations and radios.

Maps Expansion

ity, and secondly cosmetics. The same features which sold under-dash are selling in-dash. If a unit is cosmetically good, well-built and the sound is pleasant and rich, that unit moves.

"Determining what is needless and icing on the cake at this stage of the game is difficult," says Geller. "The market is too new and the customers have too many preconceived ideas of what they want. They're

flexible in their tastes and that makes it hard to separate the needless from the needed. We do know that some switches and fine-tuning features are needless. It's a bit strange, but the retail trade gives scant attention to the pushbutton feature but this seems to be a most-wanted item with the wholesale car dealer customers."

(To be continued)

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CRTC Hearings Open on Some Notes of Disharmony

OTTAWA—The CRTC held its long-awaited hearings Oct. 30 on the future of FM radio in Canada. Thirty-four briefs were presented by interested parties and at this point the commission is in camera, preparing a policy statement which will govern FM radio programming for years to come.

The CRTC wants FM radio to become a more meaningful medium by replacing some of the "wall-to-wall music"—Pierre Juneau's description of current programming—with more in-depth news and public affairs programming.

One area of common concern was newscasts. The Canadian Association of Broadcasters, who were the first to put their brief before the commission, voiced agreement with a policy of giving a longer treatment to fewer, selected news stories. Most of the CAB submissions contended, though, that FM is doing the job that it set out to do because most people readily can tell the difference between FM and AM programming.

Guess Who Dates Set

TORONTO—The Guess Who's 11th album for RCA Records, "The Best of the Guess Who: Vol. 2," was released Nov. 5. On Nov. 6 they taped a NBC-TV Midnight Special in Burbank, then set out on a brief tour on Nov. 8, started at Bakersfield Civic Auditorium, California, which will wind up on Dec. 1 at Eastern New Mexico State University, Portales. According to Don Hunter, other dates will be added.

Next spring, the Guess Who will have the "Road Food" album out. Most of the tracks have already been laid down at the Hollywood studios. All the material was written by the group's members.

At one point in the proceedings, Malcolm Scott of the CAB drew the ire of CRTC vice-chairman Harry Boyle, a former CBC broadcaster, when he stated that it would be difficult to find the kind of music experts in small towns who could do the qualitative type of FM programming that the CRTC was suggesting.

Boyle accused the electronic media of serving its audience with "chopped up, pasteurized, homogenized, blenderized bits and pieces, at a time in history when the world sorely needs more background information on the important events that are going on around them and shaping their lives.

"I'm concerned about the information which is necessary for individuals to function in contemporary society. More and more people complain that they're not being given enough information to cope day-to-day." Pierre Juneau was quick with a retort: "Why then should FM licenses be left in the hands of people who also had AM licenses?"

Juneau a little later told the assembled broadcasters that an integral part of the new policy proposal would be based on a suggestion that all licensed AM stations would be made to carry an FM station as a sort of 'loss leader.'

Juneau feels that if a particular FM station is offering a valuable and worthwhile service to the public that it is not out of the question to ask its profitable counterpart to subsidize it.

If this becomes legislation, most of Canada's 212 licensed AM broadcasters would be forced into a two-station operation, increasing the range of programming available on radio.

There are 65 AM outlets in Canada that run an FM station in the same city and most of the FM outlets are losing money. Most broadcasters in this position were not worried be-

cause they felt that when FM became a popular medium and advertising on these stations picked up, they would make up for the lost revenue. This two-station legislation would make that a thought of the past.

In another area of concern, a question was tabled as to whether Canadian radio stations should produce more Canadian music. In answer, spokesmen Geoff Stirling, owner of several radio and television stations plus a recording company, and Canadian record retailer Sam Sniderman answered in the affirmative.

Sniderman suggested that record companies should stop supplying Canadian radio stations with Canadian product in order to force them to go into record production themselves, reasoning that with the 30 percent content ruling in effect, it would be hard for them to ignore such a move.

Major Labels Lack Insight For World Push: Finkelstein

By RITCHIE YORKE

TORONTO—Bernard Finkelstein, president of True North Records, says there are no major labels in Canada with enough insight to attempt to promote Canadian acts throughout the world.

"I don't think any independent label should sign with a branch company in Canada for world distribution," he said.

True North, which Finkelstein says is likely to soon relocate in Los Angeles, is one of the larger Canadian independents, a small group of young labels which sprung up in the aftermath of the Canadian content regulations on AM radio here.

Two of True North's top album-oriented acts are among the brightest new stars in Canada—singer/songwriters Murray McLauchlan and Bruce Cockburn. Yet Finkelstein obviously feels that progress has been slow.

"We sometimes feel that the last four years in Canada have been wasted," he stated. "Things appear better but they really aren't. In the end, nothing has changed. Fortunately the people I've released in Canada have become stars and live comfortably. But if I had looked after bands, costing \$10,000 a week, I don't think it could have been done. The odds are really against you.

"One of the reasons why Bruce and Murray have not made big gains in other markets is because the

Vanelli Tour With Minelli

TORONTO—Canadian A&M recording artist Gino Vanelli, who was signed to the label by Herb Alpert, has just completed a tour with Liza Minelli.

Vanelli, who has one album and two singles out for A&M, traveled with his five-man group, appeared with Minelli at War Memorial Hall, Rochester, N.Y., Nov. 1; War Memorial Hall, Buffalo, N.Y., Nov. 2; Broome City Arena, Binghamton, Pennsylvania, Nov. 3 and Hershey Park Arena, Hershey, Pennsylvania, Nov. 4.

Vanelli's current single is "Crazy Life," written by himself and produced by Herb Alpert.

Sniderman Expansion Produces Own Label

TORONTO—Sam Sniderman, who has 27 Sam the Record Man franchises operating in Canada, has announced that his expansion plans will include the setting of a record company to produce records for sale in his own stores. In some cases the records would be distributed internationally.

Sniderman elaborated, "The company will be somewhat along the lines of K-Tel and will be marketed through Sam the Record Man stores. I have always believed that you shouldn't go into record production unless there is the possibility of international sales, so with that in mind we will also allow for distribution on a wider scale with specific records."

Sniderman had suggested at the recent CRTC-FM hearings in Ottawa that record companies should withhold their Canadian product from Canadian radio stations to force them to go into record production themselves, to satisfy the existing Canadian content rulings.

Sniderman is thinking of some financial backing of Ocean, the band who had the international million seller, "Put Your Hand in the Hand," a few years ago. When Ocean left Yorkville Records in Canada they were forced to change their name.

"Ocean is so commercial, it's ridiculous. I can't understand why another label didn't snap them up right away. I'm talking to a few people in the promotion field now about them. You see, I believe that most of the success of a record is based on about 3 percent production and 97 percent promotion. Promotion is the hardest part." Sniderman hinted that he may line up a deal with the Ontario Provincial Government, a deal which he says will be "a parallel force to the CRTC and create some distinct advantages for recording in this province."

Sniderman has been in touch with other provinces regarding this idea and has received a favorable reaction.

pendents. Mel Shaw, the man who groomed the Stampede and took them to U.S. gold disk success with "Sweet City Woman," admits that he would not consider trying to do it again with another act.

Shaw publishes, produces and manages the Stampede, one of
(Continued on page 56)

From the Music Capitals of the World

TORONTO

Andy Kim was in Toronto recently to appear as a special guest on the 27th Miss Canada Pageant telecast by CFTO-TV (CTV). . . . Celebration Records' Chester still going strong on the wave of their latest hit single, "Make My Life a Little Brighter." . . . A new Chester single is due in the coming weeks. . . . Great press and radio reaction to David Wiffen's latest album on UA, "Coast to Coast Fever." . . . Emerson, Lake & Palmer will appear at Maple Leaf Gardens in Toronto, Dec. 7 and two nights later at the Montreal Forum. . . . Toronto date is promoted by Concert Productions International who look like they have got a busy winter season in front of them. Concerts coming up for them include Todd Rundgren at Massey Hall, Nov. 14; Frank Zappa, Massey Hall, Nov. 23; Lou Reed and the Berlin Show, Nov. 29; the Alice Cooper show at Maple Leaf Gardens, Dec. 14; and the Winter Pop Show, Dec. 31 also at MIG. . . . Jalal appeared at the Fire Escape for their first Toronto appearance, Oct. 29-Nov. 3. . . . Former Polydor recording artists Cliff and Ann Edwards have signed to Columbia Records and an album and single are expected by January, 1974. . . . John Williams, Columbia's

a&r head, was instrumental in signing the duo and has them recording at Toronto's Manta Sound. Cliff Edward's latest Polydor single "Carpenter of Wood" is showing good chart action in Canada. . . . Tim Thomas has left CHUM-FM, Toronto for CHOM-FM, Montreal, replacing Rainer Schwartz . . . replacing Thomas at CHUM-FM is Don Shafer, formerly with KYMS-FM in Los Angeles. . . . The Vienna Johann Strauss Orchestra gave a concert at the Great Hall of Hamilton Place, Nov. 1. . . . George MacPherson, the general manager of Hamilton Place, announced that a total of 84,172 people attended 99 attractions during the Opening Festival this season. . . . Volume 3 of the Best of Gordon Lightfoot series by UA is "A Lightfoot Collection," and has just been released. . . . GRT's Downchild Blues Band remixing a cut off their "Straight Up" album entitled "Almost," for release as a single. . . . Liberate is on tour in Canada until November, at which time he winds up at Toronto's O'Keefe Centre. . . . Capitol Canada's A&R chief Paul White announced that he has picked up some very strong product for Canadian distribution from EMI. Product includes James Bond's Greatest Hits by Frank Pourcel, an
(Continued on page 55)

Week Ending 11/17/73

COURTESY OF MAPLE LEAF SYSTEM

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	3	5	PAINTED LADIES Ian Thomas, GRT
2	4	7	PRETTY LADY Lighthouse, GRT
3	1	7	LAST KISS Wednesday, Ampex
4	6	6	FLY ME HIGH Ken Tobias, MGM
5	7	4	HURRICANE OF CHANGE Murray McLauchlan, True North
6	2	7	HAPPY DREAMER Jack Cornell, RCA
7	8	6	LOVE IS COMING Foot In Coldwater, Daffodil
8	11	3	COUSIN MARY Fluid, Daffodil
9	10	4	LIZA Joey Gregorash, Polydor
10	5	10	WEST COAST WOMAN Painter, Elektra
11	15	2	BIG TIME OPERATOR Keith Hampshire, A&M
12	14	2	SEASONS IN THE SUN Terry Jacks, London
13	13	3	POWER TO ALL OUR FRIENDS Cal Dodd, RCA
14	12	10	COULD YOU EVER LOVE Gary & Dave, Ace
15	-	1	BADGER SONG Bobby G. Griffith, Quality

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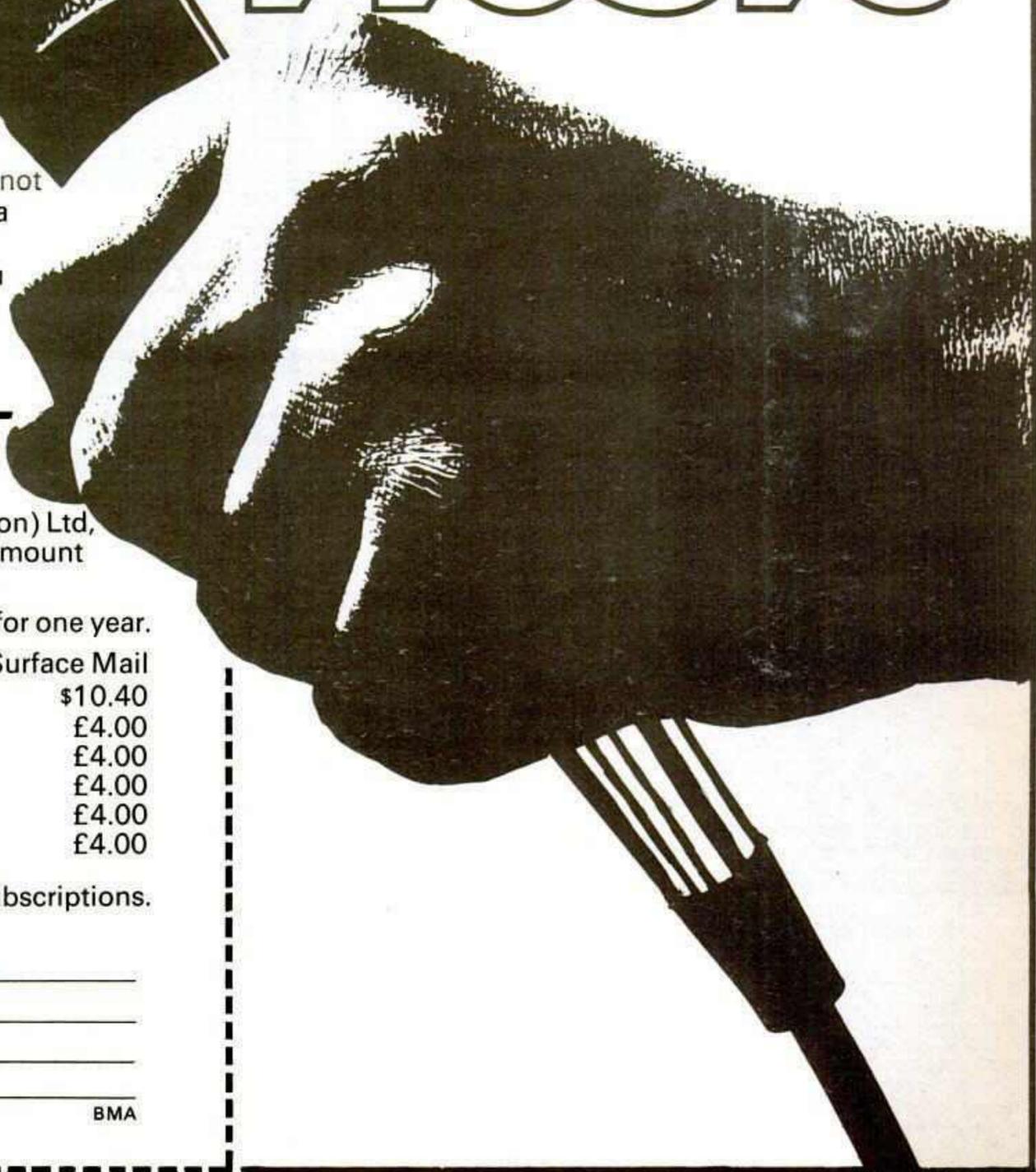
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BMA

Japanese Plant Explosion Compounds JVC Problem

By HIDEO EGUCHI

TOKYO—The 14 member manufacturers of the Japan Phonograph Record Assn. (JPRA) engaged in the production of music disks last week assessed the impact of the Oct. 28 explosion at Shinetsu Chemical's vinyl chloride plant on their sources of resin compound.

Although the quantity of vinyl-chloride required by the record manufacturers in Japan amount to less than 1 percent of total production, of which about half had been supplied by Shinetsu Chemical, the explosion and subsequent closure of the plant came at a time when all the record manufacturers were in the midst of producing special releases and boosting output of best-sellers in addition to the regular monthly releases, preparatory to the traditional Japanese winter bonus season in the first half of December and Christmas and New Year holiday sales. And, with the announced cut-back of Arabian oil supplies, the general outlook has changed from cautious optimism to "far from reassuring" in less than six weeks.

Hardest Hit

Hardest hit among the 14 record manufacturers in Japan are CBS/Sony and Toshiba-EMI, who depended on Shinetsu Chemical for all their resin. With only about one month's supply on hand, CBS/Sony is expected to slash production by some 30 percent. Meanwhile, Toshiba-EMI is in the same boat, but expects to start ordering resin next month from the two other main Japanese sources, namely Nippon Geon and Kanegafuchi Chemical.

On the other hand, the Victor Co. of Japan (JVC), has not been affected so far, since all of its resin compound is being supplied by Nippon Geon and, barring force majeure, its production for Victor Mu-

sical Industries, record distribution, sales and promotion subsidiary, and for Nippon Phonogram, the Philips-Matsushita/JVC joint recording venture, will remain on the same level as before.

Meanwhile, King Record, with whom A&M and London Records have long-term foreign record licensing agreements, told Billboard last week that the explosion at Shinetsu Chemical's vinylchloride plant was quite a shock, since the Japanese record manufacturer depended on the plant for 50 percent of its supply. However, King added that the other half came from Nippon Geon, and 90 percent of its production for next month's sales battle had been completed, is even prepared to switch to other materials if Nippon Geon was unable to meet the increased demand.

Another Casualty

Another victim of the Oct. 28 explosion is Warner-Pioneer. The American-Japanese joint recording venture, now a member of the WEA Group, has been relying on Toshiba-EMI for the actual manufacture of its disks and on Toyo Kasei for pressing them. And, as mentioned above, the Toshiba-EMI/Capitol venture had depended on Shinetsu Chemical for all of its resin requirements. Among other joint ventures, Polydor E.E. had been ordering 40 percent of its resin from Shinetsu Chemical and 60 percent from Nippon Geon.

Nippon Columbia's supply of resin has also been disrupted since over 50 percent came from Shinetsu Chemical, but the Japanese manufacturer's record division was getting the rest from Nippon Geon and Kanegafuchi Chemical. To date, Billboard has been unable to ascertain if the two resin producers could meet

the suddenly increased demand. Teichiku, a member of the Matsushita Group, derives about 70-80 percent from Nippon Geon and the remainder from Kanegafuchi Chemical.

The outlook is especially grim for the smaller Japanese manufacturers. Canyon Records, a member of the Fuji-Sankei group, has been relying on CBS/Sony, for example.

Station Bans Musical Plugs

• Continued from page 1

ious to advertise their product in light of Capital's "no pluggers" policy.

Whitney said: "The company is reviewing the position regarding the acceptance of advertisements containing sound examples of advertisers' records and, at the present time, considers that musical examples of commercial records tend to unbalance the station's music patterns."

"It is for this reason that Capital at present is not accepting this form of advertising. However the company regards the naming of records without music as acceptable."

Record companies prepared to invest thousands of pounds in advertising with the new station expressed great disappointment at the thwarting of their plans.

Tony Woolcott, merchandising manager for CBS, said: "We were advised late last week that advertising has been suspended while the Independent Broadcasting Association and Capital look again at their policy regarding record companies."

"When Capital first went on the air we were told advertising would be permitted. Two days later we were told it would not be accepted for the time being."

"Then a set of rules was issued laying down under what circumstances we could advertise. But it was too prohibitive with clauses that stated things like if we bought a package of 20 30-second slots that included the playing of a record, that record would be eliminated from the playlist."

"Then came last week's announcement banning advertising altogether. The policy seems to be going up and down like a yo-yo." CBS planned advertising between now and Christmas on records by Art Garfunkel, Scott Walker and Andy Williams.

RCA Move

An RCA spokesman said the company was particularly keen to advertise with Capital because of the plugging policy and because the station was seen as a useful promotional outlet.

"Capital seemed quite amicable to advertising when we first inquired but when we placed a firm order we were told there had been a meeting and the policy was now to allow no advertising by record companies," he said.

RCA planned to kickoff its campaign with a new Madeline Bell record.

A Warner Bros. spokesman said Capital told the company to "wait for about a month" before placing a firm order for advertising space.

Polydor commercial director, Tim Harold, said advertising on Capital

Pickwick U.K. Budget Mart Between 28-30 Percent

LONDON—In an article published in Billboard's Spotlight on London dated Nov. 3, 1973 and headed "A Look at the U.K. Industry's Bargain Basement," it was estimated that MFP had a 28 percent share of the budget market, followed by Decca's world of... series with 18-20 percent the third place being shared by Pickwick and Contour.

Since publishing this information (which was based on interviews with one or two key figures in the budget market), we have had the opportunity to obtain additional authoritative opinion to add to our consensus of the industry information regarding the budget market share of the various labels. It is clear from this that our estimate of the share enjoyed by Pickwick was understated. In fact Pickwick, with such labels as Hallmark and RCA Camden, is estimated to have a market share roughly equal to MFP—between 28 to 30 percent—the two companies accounting for about two-thirds of the total budget market in the U.K.

had been discussed and the company was on the point of ordering space.

Capital's sales manager, Philip Pinnegar, said the station has been concerned about formulating a policy that would ensure the obvious separation of editorial plays from advertising plays.

He said the company never issued a set of hard-and-fast rules prior to last week's announcement of restrictions, but that there were "guidelines."

Package advertising would not have meant the elimination of the record concerned from the playlist, he said. But there was one occasion

during the program "Your Mother Wouldn't Like It" when a record company had bought two slots advertising a record.

The same record was also scheduled for the show and, said Pinnegar, it was thought unwise to include it three times resulting in a free play being withdrawn.

He said record companies were disappointed at the latest announcement but were not "vehement in their condemnation" of the policy.

An advertising deal with Purple Records that includes the playing of music in the paid plugging periods was signed before last week's decision and will be honored.

Transatlantic Price Hike

LONDON—Price rises of about 5 percent have been announced by Transatlantic. Sales manager, John Cooper, said that the reason for the rises was the "unbelievable increase" in production costs. The main contributing factors, he said, had been the price of sleeves and the rise in distribution costs brought about by petrol increases.

"We use Courier Express for a lot of our distribution and they have recently put their prices up," he said. He added that the increase was one which Transatlantic had resisted for some time; it was the first rise in two years.

Labels effected are Transatlantic and Village Thing, which rise from \$5.20 to \$5.45. XTRA and Nonesuch rise from \$3.50 to \$3.75 and the budget price Transatlantic Sampler and Village Thing Sampler rise by 12 cents to \$2.48.

The company is, however, announcing a price reduction coinciding with the re-launch of the Everest

label. Everest drops considerably in price from \$3.50 to \$2.48, which will put the contemporary and classical catalog into the budget market.

The price changes took effect on Nov. 1. Dealers are being mailed with details of the new prices.

EMI Executive Post to Woods

LONDON—Len Woods, group director records, has been appointed assistant managing director of EMI Ltd. Wood joined EMI in 1936 and has been a director of the parent company since December 1965. He will maintain his overall supervision of the group's interests in records.

Simultaneously, Dr. John Powell has been appointed deputy managing director. Powell joined EMI as a director in 1971 from Texas Instruments and has been responsible for commercial electronics.

Philips to Use Dolby 'B' Noise-Cut System

LONDON—Philips, which developed the compact cassette system and introduced its own noise reduction system—Dynamic Noise Limiter—on cassette hardware, has signed an agreement allowing it to use the Dolby B-type noise reduction system.

The licensing agreement, signed by N.V. Philips Gloeilampenfabriek in Eindhoven, Holland, is seen by many in the tape industry as almost a "Royal Warrant" of approval for the Dolby system.

Already Dolby B-type (non professional noise limitation system) is used by about 40 hardware companies worldwide on more than 130 products. Most software companies use Dolby on their cassette software (no license is required for this) and the move by Philips should see Phonogram and Polydor introduce Dolby on their cassettes in the near future.

Some tape pundits here believe the agreement now brings into question the future of Philips' own DNL system. However a Philips spokesman in Eindhoven said: "At this stage, all we can say is we have signed an agreement with Dolby. It will take some time before the first hardware equipment with Dolby is on the market—possibly not until

next year sometime." Although the spokesman insisted Philips was not planning to phase out the DNL system because non Dolbyized cassettes were still in wide use, he conceded that in the distant future when virtually all cassettes are expected to be Dolbyized, the DNL system could be dropped.

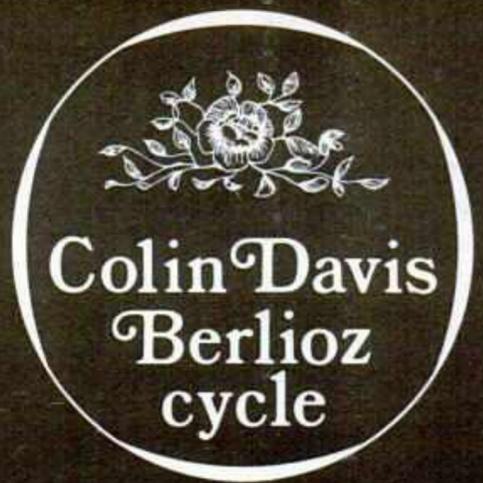
The first Philips machine with Dolby may in fact have the DNL system incorporated to allow for non Dolbyized musicassettes.

On the software side, Phonogram International marketing manager for tape products, Jan Jilderda, said in Baard, Holland: "We are now looking at the possibility of introducing Dolby on cassettes. But at this stage I cannot say when or if we will be releasing Dolbyized cassettes."

A similar situation applies with Polydor, although, despite non committal comments from both software companies, it is understood both of them will be releasing Dolbyized musicassettes next year.

Meanwhile, the Philips spokesman in Holland this week denied rumors the company was moving into the 8-track cartridge hardware field. "We are certainly not going into 8-track. These rumors are not correct," he said.

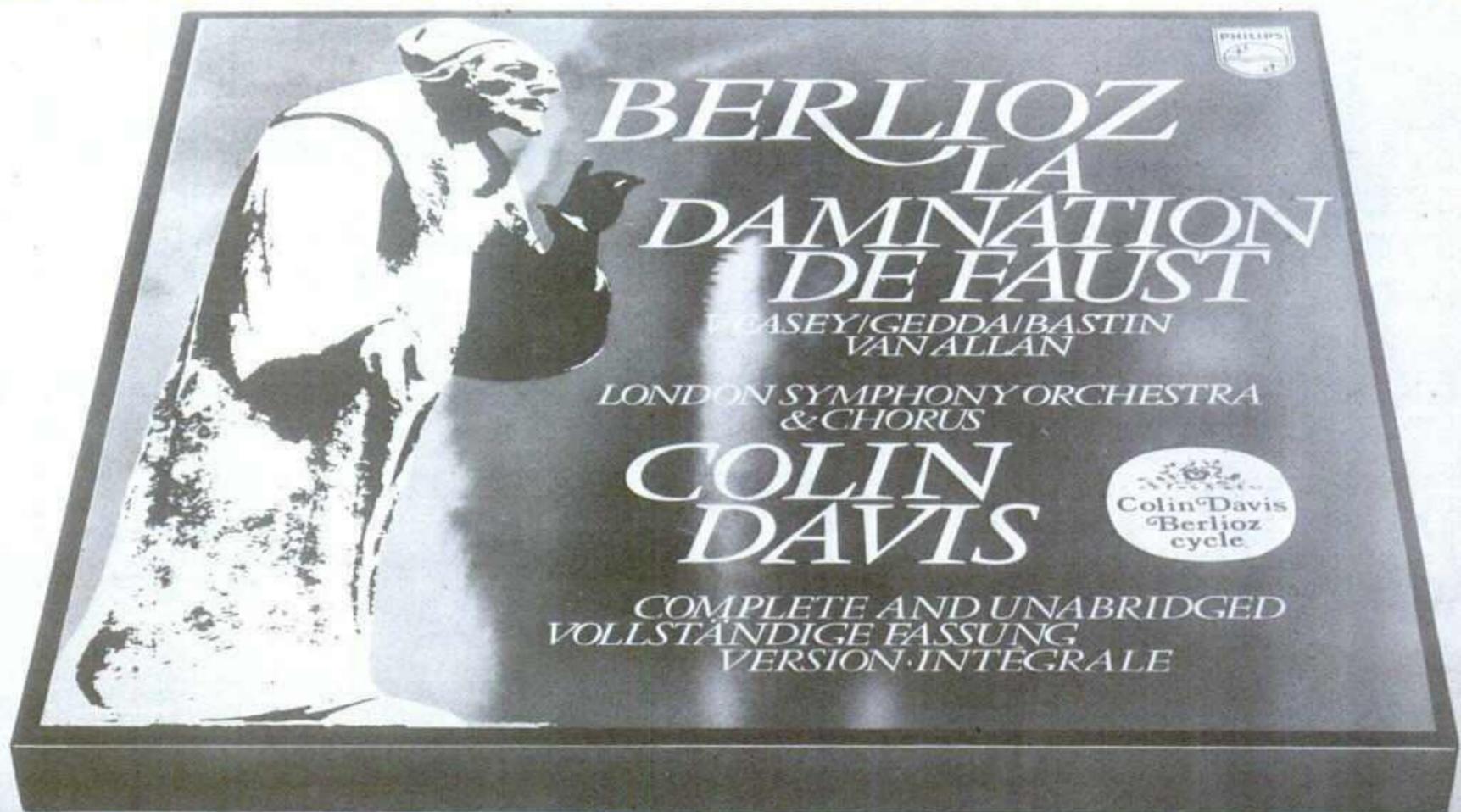
**5 Grammys, 5 Grand
Prix Awards and
2 Montreux Awards later,
the Cycle of the Century
continues**



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PHILIPS

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The Trojans (6709.002),
Te Deum Op. 22 (839.790 LY)
and the Requiem Mass (6700.019)

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British Decca's Group Volume Up 40 Percent to \$291 Mil

LONDON—British Decca's records and tape sales played a major role in contributing to the company's net profits of \$22,500,000, chairman Sir Edward Lewis told the 43rd annual meeting held here recently.

The Decca group increased turnover by more than 40 percent to \$291 million, with 50 percent coming from sales by overseas subsidiaries and exports.

Pre-tax profits reached over \$37,500,000 which Lewis said more than fulfilled the promise made at the annual meeting three years ago when steps were announced to increase the group's profitability.

He said net attributable profits have increased by over 130 percent in each of the past two years. He said the final dividend on shares recommended by the board is the maximum permitted under Government regulations.

Lewis went on: "The record and tape side of the business again made a major contribution to the year's earnings. Sales and profits advanced in the domestic market with an improvement in North America and an increase in royalties receivable from overseas territories.

"Once again, sales of classical records improved, particularly in Great Britain and the U.S., justifying the heavy investment under-

taken over the past years. Exports reached another high point."

He said among the outstanding recordings made with American orchestras was Sir Georg Solti's recording of Mahler's Eighth Symphony with the Chicago Symphony Orchestra. It won three Grammy awards in the States—the Classical Album of the Year, The Best Choral Recording and the Best Engineering Recording.

Haydn Works

Another highly successful classical venture, he said, was the recording of all the Haydn Symphonies on 48 albums.

In the popular fields Lewis named Gilbert O'Sullivan, Tom Jones, Engelbert Humperdinck, 10cc, Moody Blues and Ray Charles among Decca's most successful artists.

Lewis regretted the imminent transfer of MCA to EMI because it will break the last links with the former Decca Records Inc.

He said the TeD video disc system, a joint venture by Teldec, Decca and AEG Telefunken, has reached a sufficiently advanced stage of the company's German partners to release players and record programs next year. He said interest has been shown in the system particularly in the States and Japan where license agreements are being negotiated.

Already Sanyo has signed a videoplayer license, and Asahi Shimbun and King Record Co. have signed video disk licenses. Looking to the future, Lewis said he saw continuing buoyancy of the record side of the Decca group.

New Concerts In Vancouver

TORONTO—Great! Productions Corp. has created a new venue for Vancouver rock fans by utilizing the 1,200-seat Commodore Ballroom.

A series of concerts through the summer, including Redbone, Flash Cadillac, Dr. Hook, Elvin Bishop, Freddie King, Seeds of Time, Wildroot and Teen Angel and the Rockin' Rebels, has established the Commodore as an important alternative location.

Great! Productions has also scheduled Z. Z. Top and the Bachman/Turner Overdrive and Freddie King.

The company also plans to present John Lee Hooker and Willie Dixon and the Chicago All Stars in Calgary (Dec. 3), Edmonton (4) and Vancouver's PNE Gardens (5). In addition, Willie Dixon plays Nelson, B.C. (1) and Victoria (2). This is the first blues tour of Western Canada in many months. Great! Productions is headed by Shelly Siegel.

RCA French Import Drive

HAMBURG—RCA has launched its first import campaign from France with the Black and White jazz label. By directly importing from France Teldec has relieved RCA of the problems of ordering stock abroad.

Distribution within Germany will be through the AEG-Telefunken sales service, Duke Ellington and Count Basie are among the artists on the label. Teldec is now also receiving the copyright royalties of the new Ray Charles label.

From the Music Capitals of the World

• Continued from page 51

album by the recently reformed Shadows, and offerings from Mandingo, Ron Goodwin and the Fusion Orchestra. ... London recording artists ZZ Top will appear with Alice Cooper in Toronto Dec. 14 and Montreal, Dec. 27. ... De Franco Family now solid gold in the States. They are handled there by 20th Century and in Canada by GRT. ... GRT's new Canadian signing, Adam Mitchell, has recorded his first single: "Jennifer By the Sea"/"White Socks and Brown Shoes." ... "I Hear the Bluebirds Sing," one of the tracks from the new A&M Kris & Rita album, "Full Moon," qualifies as Canadian Content. It was written by Hod Parris of Calgary and is published by Broadland Music. ... The National Film Board of Canada is preparing two documentaries on the rock music scene. One will deal with the rock scene worldwide, and the second deals with the Canadian music scene and the "cultural revolution" that has occurred in this industry in the past few years." The 1973-74 season of the Festival Singers of Canada will mark the 20th anniversary of Canada's only professional choir. ... Bob Ruzicka will appear on the Ian Tyson show, Nov. 15. ... Joel Cohen has left Avenue of America to join Bronco Records. ... CFTR, Toronto, ran an hour-long Lighthouse special on Nov. 13, which includes an interview with the band's drummer, Skip Prokop. ... Harry Hinde just finished production of rock group Ruckus for RCA at the RCA Studios in Toronto.

MARTIN MELHUISE

LONDON

Record Merchandisers' turnover in the twelve months to June was up 100 percent on the previous year, the firm's managing director, James Arnold-Baker revealed at RM's recent sales conference in Benidorm, Spain. Arnold-Baker said in future the firm would be more "discerning" over new accounts and one of the biggest areas for expansion was in large department stores and supermarkets. ... Transatlantic is to tie in with Watney's, one of Britain's major brewers, on a promotional campaign for Skin Alley's new album, Skin Tight. The cover of their new album features an outside can of beer and seven pint cans of beer will be used in shop window displays. Joint promotional beer mats are also being considered.

Jimmy Helms flies to the USA on Dec. 23 for TV and radio appearances before going to Los Angeles to complete an album, set for release early next year. Before his USA visit, Helms is appearing in three BBC TV programs and touring the U.K. ... Marty Wilde who had a string of hits in the late 50's and early 60's including "Donna" and "Teenager In Love" has signed a recording contract with the new company, Magnet. Apart from recording, Wilde will also produce some Magnet material. ... Philip Sampson has been appointed professional manager of AIR Music, replacing Harry Barter who has left to work for Roger Cook and Roger Greenaway. Coinciding with the news, Sampson announced he had acquired for AIR Barry Mason Music, which will be handled by AIR in the U.K. and Europe. ... Brian Southall, previously deputy editor of Disc, has joined A&M as assistant to publicity director Mike Ledgerwood—his predecessor at Disc. ... Sam Hamilton, Decca and Deram label manager has resigned

from the company after just returning from California where he was holidaying and negotiating for the sale of a series of music panel games to be recorded here with celebrity musicians, DJs and music journalists early in the new year.

Mike Dolan and Jim Dawson have terminated their management agreement with A&M recording artists, Esperanto. The amicable parting is over a difference of opinion about the future of the 12 piece band. ... Jack Heath, in the music publishing business for 40 years, has left the Mervyn Conn Organization to become a publishing consultant for ATV Music. ... Mike Lovett has been appointed label manager of Sparks Records, taking over from Howard Tomney. ... Richard Jakubowski is appointed Precision Tapes new marketing manager, taking over from Carl Ford who has left the company. Jakubowski was previously with United Artists. ... Decca is releasing on tape the "Rocky Horror Show," heralded as the new "Hair." Negotiations are going on to make a film of the spoof on American B movies, science fiction and horror films. ... An additional promotional push is being put behind the RSO group, Blue in a final effort to tip the group's debut album, titled Blue, into the charts. Ten 30-second spots on Radio Luxembourg are among advertising and promotion plans. Blue is at present in the USA on a coast to coast tour.

Former press officers Jan Leary and Carol Townsend are operating a new PR and publicity firm, Prose, from 6 Garrick Street, London WC2. Among their first acts signed are Linda Lewis, George Melly and Badfinger. ... The new Phonodisc ordering system is operating smoothly and receiving favorable dealer reaction, said the firm's customer service manager, Mike Van Praag. The scheme, aimed at saving dealers' time, operates so the firm's top 1,000 accounts are divided into five teams served by six telephone girls. Each team covers an area of the country. Other accounts ring through as before. ... A new Yes album being released later this month has already been given solid airplay on three radio stations—Luxembourg, BBC Radio One and the new commercial station, Capital. The album is being released to coincide with the group's sellout tour in the U.K.

DAVID LEWIS

TOKYO

The scheduled Japan performance of Rufus Thomas and The Chi-Lites have been postponed until early next year. The Stax recording artist and the MCA recording group are now set for appearances between Jan. 27 and Feb. 4, according to Soul City Promotions. Tickets already bought for the shows that were to have been held between Oct. 17 and Oct. 30 are still valid, the Japanese booking agency said, or will be refunded.

Polydor K.K. demonstrated its newly acquired Neumann SAL-74/SX-74 master record cutting system at the German-Japanese joint venture's Kawasaki plant on Oct. 24. Later the same day, Toshiba-EMI hosted a reception at the Hotel Okura for music scribes in honor of Herbert von Karajan. Also on hand as a member of the conductor's party was Peter Andry, head of EMI's International Classical Division. Roboru Takamiya, president of Toshiba-EMI, and Robert Ascott, resident EMI Group representative in Japan.

(Continued on page 56)

Polydor in Tape Deal in U.K. With VW Dealers

LONDON—Polydor has signed a major tape supply deal with Volkswagen in the U.K. involving the car firm's 240 dealer outlets. Polydor tape marketing manager Laurie Adams, who has consistently said he does not believe in tape deals with non-record shop outlets unless they have a high turnover of tape, said the offer to the VW dealers would be the same as to traditional outlets. "In the past we have not been keen on car-tape deals," he said. However, VW salesmen were aggressive and the company really sells both cars and accessories."

Adams said at this stage the deal was being kept at a "low key" but would be heavily promoted by Polydor and VW in the Spring when Christmas peak-selling was over. It was being launched in early December, however, to coincide with VW's introduction of a cartridge player as an optional accessory.

The deal, offered to the 240 outlets requires a minimum tape order of \$375 of cassettes or cartridges and includes, as for traditional record outlets, the Securette rack offer, the discount Sound Seller scheme and Polydor's complete range of cassettes and cartridges.

Arcade in U.K. Is Spending \$1.2 Mil on TV Promotion

LONDON—Arcade is spending over \$1.2 million at rate-card prices on the TV promotion of two pre-Christmas albums.

The first, called "Twenty Number Ones," features chart-toppers from the '50's and '60's including "Let the Heartaches Begin" by Long John Baldry; "You've Lost That Lovin' Feeling" by the Righteous Brothers; and "What Do You Want

Meanwhile, another major car firm, Ford, is making a feasibility study on the tape in car entertainment market. This study is being made throughout Europe and could result in Ford linking hardware and software product to sell through its outlets.

Most major tape companies have already been approached by Ford here and a report on the U.K. market is being sent to Ford's parts division head office in Cologne. Some months ago EMI tape marketing manager Barry Green visited Cologne to discuss with Ford executives the ICE (In-Car Entertainment) market in the U.K. However it is believed that if Ford does move into the software field—and at this stage Ford is being cautious—the car company would be more interested in involving all major tape companies. Ford in Cologne told Billboard the company "had no plans at this stage to enter this field." But tape executives here generally believe, with British Leyland, Chrysler and now VW already in the market, it will only be a matter of time before Ford dealers are selling tape software in the U.K. and other European countries.

to Make Those Eyes at Me For" by Emile Ford and the Checkmates.

Released on Nov. 20, TV promotion begins initially in all areas except London, Anglia and Westward on Nov. 28. Advertising will go national as soon as possible.

The other album, "Hollywood Gold," features soundtracks from musicals with songs by artists like Gene Kelly and Judy Garland. It was released on Nov. 5 with TV advertising starting four days later. Initial screen promotion will be in the Midlands, Harlech and Anglia, again going national soon afterwards.

Thirty-eight TV spots, lasting either 30 or 45 seconds, have been bought for each album.

The albums will retail at \$4.98. Levene said: "We are starting our TV promotion regionally at first to avoid pressing problems. We don't want a situation where demand outstrips supply."

He said although TV advertising space was more difficult to secure with Christmas approaching than it had been earlier in the year, Arcade had taken the precaution of optioning pre-Christmas time some months ago.

AFN Hot In Germany

HAMBURG—Major German radio stations are capitulating to the power and drive of the American Forces Network as the seven U.S. stations between Bremerhaven and Munich play music round the clock.

The AFN recently celebrated its 30th anniversary and German stations in the neighboring areas of each AFN town sent the army djs musical greetings.

AFN excels in pop music with England and American hits resulting in high audience figures by the young Germans.

Tinsley & Robor Back in Stride In Fire Aftermath in England

LONDON—Tinsley and Robor, the sleeve manufacturing company whose Lancing factory was gutted by fire, has launched a massive recovery operation and forecasts minimal delays in Christmas record deliveries to dealers.

Five weeks ago the blaze razed the Robor factory, which handle 25 percent of the company's sleeve work. A

million sleeves and 1,000 tons of cardboard were destroyed.

Work scheduled for Phonogram, Island, WEA and Pye was lost and it initially was feared that product from these companies would be late arriving in the shops. The situation was considered particularly serious because of the imminent Christmas rush.

But John Rose, managing director of Tinsley and Robor, said this week his company should be back to full production sometime in December. He expected that dealers would experience little or no delays in Christmas record deliveries.

Major steps towards restoring the production status-quo were the off-loading of work scheduled for the Lancing factory to the group's other plants at Birmingham and Slough.

The other delivery-saving move was the temporary acquisition of three smaller factories near the site of the gutted Lancing building.

The first of these new buildings is now fully operational, following the installation of two Roland Record color presses. The premises house the administration network, and a hand-assembly line has been organized until the arrival of machines to automate the line arriving from America and Europe in a couple of weeks. Tinsley and Robor moved into the second of the factories on Monday and the third will be used for storage.

For four weeks immediately after the fire, office staff used Rose's home as a working basis in an effort to reduce disruption as much as possible by keeping the administration workforce under one roof. The three factories will be used by the company until a new factory is built on the site of the burnt-out building late next year.

Rose said: "We are back in limited production. By the end of November we expect to be nearly back to full capacity and during December we should be back to full strength."

"Naturally, some deliveries were delayed immediately after the fire but everyone has worked hard to get back to normal and there should not be too many problems over Christmas."



GEOFFREY BRIDGE, third from left, chairman of the British Phonographic Industry, presented a silver disk to Ray Dorset and members of Mungo Jerry for sales of "Alright, Alright, Alright." Also at the presentation were Pye managing director Louis Benjamin, center, and producer Barry Murray, second from left.

Marr Club Into Promotion

VANCOUVER — Charles La Marr, the entertainment director of the largest nightclub in Vancouver, has announced that the club will enter the concert promotion field next season at the Empire Stadium, which has a capacity of 40,000. Monthly concerts are set for the 700-seat nightclub.

Already booked into Oil Can Harry's for the rest of this season and early 1974 are John Mayall, Gladys Knight & The Pips, the Temptations, the Supremes, Ray Charles, the Isley Brothers, Malo, Aretha Franklin, Bill Cosby, El Chicano, Elvin Bishop, Kool & the Gang, Wayne Cochran, the C.C. Riders, the Mob, and Tower of Power. La Marr is also negotiating with the Chambers Brothers, whom he formerly managed, plus War.

The concerts at Empire Stadium will begin in April and will start at dusk. There will be visual presentations, and the lighting will be handled by Bill Hanley, formerly of the Ice Capades. Hanley also does the lighting for Oil Can Harry's.

La Marr is working on obtaining Three Dog Night as his first Empire attraction, along with Stevie Wonder and, possibly, Humble Pie.

CBS Plans U.K. Expansion

LONDON—Massive expansion of CBS's tape manufacturing plant, possibly involving investment of \$625,000 is expected next year.

Technical experts from CBS in the USA recently visited the U.K. plant

at Aylesbury in Buckinghamshire, and plans for the expansion are now being reviewed by the parent company in the U.S. It is believed the plant, now covering about 100,000 square feet, will be increased by up to 50 percent. New equipment to boost output and increase quality control will also be installed if the plans are given the green light. If the blueprint for the expansion is approved, work will begin on expanding the plant early next year to be completed in time for the autumn peak season.

CBS deputy managing director, Maurice Oberstein, told Music Week: "We are putting forward plans to our parent company for expansion of the plant."

"We believe the boom is not just a one shot and will grow before reaching a plateau. In the light of the present boom and the bullish feeling in the industry we have made plans for a substantial investment in our plant." Oberstein said he could not give details about the planned expansion at this stage. But it is believed about \$625,000 could be invested in the plant.

Chief technical executives from CBS in the U.S. including quality control engineers, dubbing experts and plant engineers have gone over the plant at Aylesbury with their U.K. counterparts to investigate what is needed to handle production in the future. The proposed expansion is believed necessary because the plant has been straining to full capacity this year.

(up 30 percent), U.S. (up 30 percent) and West Germany (up 20 percent).

The U.K., with an increased participation of 10 percent, will once again have the biggest representation at MIDEM.

The eighth MIDEM will again feature gala evenings by international artists whose names will be announced at a later date. Meanwhile, MIDEM reports that the opening gala of the 1973 MIDEM which was videotaped by ZDF, the 2nd German TV channel, has been shown in 17 countries, with a total audience of 200 million.

MIDEM, Set for Cannes Jan. 19-25, Is Sellout

PARIS—The eighth International Record and Music Publishing Market (MIDEM) to be held in Cannes, Jan. 19-25, is already a sell-out with 430 offices booked.

Such is the pressure on space that the offices of MIDEM chief, Bernard Chevry, and his staff have had to be moved from the Malmaison adjoining the Palais des Festivals in order to make use of a further 400 square meters of office space.

Countries represented for the first time next year will be Togo and Morocco and there will be larger-than-ever delegations from Spain (up 70 percent), Italy (up 40 percent) Japan

Dion Show On CHAM

HAMILTON—CHAM Radio has launched a weekly interview program, "The Wayne Dion Show."

The show, consisting of rap and music, will be one hour long and there are plans for syndication. Confirmed guests include Ronnie Hawkins, Crowbar, the Guess Who and Yoko Ono.

He has been conducting half-hour interviews for Sunday morning broadcast on CHAM through the past summer.

"The Wayne Dion Show," beginning later this month, will be aired in prime time Sunday evenings. The announcement was made by station manager Martin A. Kamerman.

From the Music Capitals of the World

• Continued from page 55

played hosts. The Toshiba-EMI/Capitol joint venture released Richard Strauss' Sinfonia Domestica by Karajan and the Berlin Philharmonic Orchestra at the end of last month in commemoration of their visit.

Warner-Pioneer will start distributing the releases by Asylum Records in Japan next month, the WEA Group member announced here on Oct. 22. The label, now owned by Atlantic Records, has been distributed here to date by Toshiba-EMI. Also, Warner-Pioneer is expected to start distributing the releases by Nonesuch Records, owned by Elektra, early next year. The label is already well-known among classical music lovers in Japan through imports.

The "Young Music Show" telecast on Oct. 20 over the national broadcasting network of Nippon Hoso Kyokai (NHK) featured Elton John in a concert held at London's Festival Hall with the Royal Philharmonic Orchestra and filmed by Weekend TV. . . . Petula Clark appeared in the Oct. 23 edition of the "Music Fair '73" shows being aired weekly by Fuji Telecasting. She was also expected to give a "one-man show" in kimono on Oct. 28 in NHK's weekly "Music of the World" series. . . . King Record will be the first to produce TED videodisks in Japan. The Japanese manufacturer, with whom both Telefunken and London (Decca) have foreign record licensing agreements, hopes to produce one million videodisks a year, with distribution starting in 1975. Sanyo Electric, which will manufacture the player, has set initial production at 50,000 units per annum. . . . Nippon Columbia is planning to start distributing its "new discrete" quadraphonic records and players next summer. . . . Polydor expects to release its first records manufactured from masters cut with its new SAL-74/SX-74 system next month. . . . "Yesterday Once More" by The Carpenters (A&M) was still among the "Top 10" best-selling singles at 11 major record stores throughout the islands of Japan in the fourth week of October.

HIDEO EGUCHI

MELBOURNE

Kevin Johnson's record of "Rock 'n Roll I Gave You the Best Years of My Life" capturing charts nationally. . . . M7's discovery group Family this week were offered a tour of the U.S. but were unable to accept due to prior commitments. . . . Family set to tour Australia in late November with Gospel singer Andre Crouth. The group has been signed also to appear in its own television special on Brisbane's BTQ 7. Taping of the show is in early November. The group currently has an album out on M7 and have just released a new single entitled "Just Another Song About Love." . . . Hilary Melich of Astor Records revealed MCA Records had the top selling album in Australia for the past six months with Neil Diamond's "Hot August Night." Television superstar Graham Kennedy has signed a recording contract with WEA. The first session will be "Graham Sings the Shows" and will be rush released in mid-November. Recording of the first album will commence in Bill Armstrong's Studios in Melbourne in a few weeks. The arrangements on the disk will be by Graham Kennedy Show musical director, Brian Rangott.

It was also reported that Graham's offside on the G.K. Show Bert Newton will be featured on a number of tracks. Kennedy has said on a number of occasions that he has a great desire to be in a musical comedy. A second album "Graham Kennedy Over Hollywood" will follow probably Christmas.

EMI enjoying big chart success in Australia with Paul McCartney's "Red Rose Speedway," George Harrison's "Living in a Material World" and Pink Floyd's "Dark Side of the Moon." These three records have just achieved gold record status in Australia for sales in excess of \$50,000 and makes these records instant gold.

Artist Robin Jolley has been signed by Paramount Records in U.S. This was announced in Melbourne this week by Jolley's manager, Neville Kent. The contract is for five years, and calls for one album and two singles per year. Tempo Records Sales announces the addition of Ross D. Wylie to its staff in Melbourne who compered a national television show for many years and also had several top selling singles will be the promotions manager for Tempo. JOHN BROMELL

Major Labels

• Continued from page 51

Canada's most visible acts on the global scene. "I could not undertake the development of another act," Shaw said. With the present economic conditions and the lack of support, it would be at least a five-year proposition."

Investments

Shaw indicates that a track record is still not sufficient justification for Canadian major branches to take a shot. "Even when you've had a big American hit, the majors are not into giving you another crack at it. I'd like to see the majors opening up their investment into the independents."

"We're existing in a strange space in Canada—you look around and you see groups that had million-sellers last year now back in the bars in Oshawa. There's clearly a problem there."

Greg Hambleton of Axe Records disagrees. "I don't think there's any problem at all. There is money available in this business. It's available to people with a good sales pitch."

Hambleton discounts the current theory that many Canadian independents are immersed in serious financial difficulties. The only ones not making it, he infers, are the companies not capable of making it for reasons of other than a financial nature. And he sees no need for government financing of the independents.

(In the third part of this special series, Billboard continues its study of independent Canadian record companies.)

Borgedahl U.S. Visit

STOCKHOLM—Sture Borgedahl, head of Air Music Scandinavia AB, is visiting the U.S. for meetings with music publishers represented by his company in Scandinavia.

Borgedahl will be at the Warwick Hotel, New York, from Nov. 12-17; the Sheraton in Nashville, from Nov. 17-20; and the Sheraton Peabody in Memphis, from Nov. 20-21.

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Billboard Hits of the World

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AUSTRALIA

(Courtesy Of GO-SET)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (DAK)
 - 2 NEVER, NEVER, NEVER—Shirley Bassey (UA)
 - 3 LIVE & LET DIE—Paul McCartney & Wings (Apple)
 - 4 DELTA DAWN—Helen Reddy (Capitol)
 - 5 YOU DON'T OWN ME—Ormsby Brothers (EMI)
 - 6 AND I LOVE YOU SO—Perry Como (RCA)
 - 7 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 8 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)
 - 9 TOUCH ME IN THE MORNING—Diana Ross (Tamil/Motown)
 - 10 I DON'T WANT TO PLAY HOUSE—Barbara Ray (RCA)

LPs

- This Week
- 1 RED ROSE SPEEDWAY—Paul McCartney (Apple)
 - 2 FOREIGNER—Cat Stevens (Island)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 NOW AND THEN—Carpenters (A&M)
 - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 6 PARABRAHM—Brian Gadd (Bootleg)
 - 7 LIVING IN THE MATERIAL WORLD—George Harrison (Apple)
 - 8 NEVER, NEVER, NEVER—Shirley Bassey (UA)
 - 9 RAINBOW—Neil Diamond (MCA)
 - 10 A PASSION PLAY—Jethro Tull (Reprise)

BELGIUM

(Courtesy Of Telemoustique)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones
 - 2 MY FRIEND THE WIND—Demis Roussos
 - 3 ANGIQUE—Christian Vidal
 - 4 TOUT DONNE, TOUT REPRIS—Mike Brant
 - 5 BALLROOM BLITZ—Sweet
 - 6 LA ORAGUE—Guy Bedos & Sophie Daumier
 - 7 RADAR LOVE—Golden Earring
 - 8 OH MA!—Salix Alba
 - 9 MY FRIEND STAN—Slade
 - 10 LA SUITE DE MA VIE—Stone & Charden

LPs

- This Week
- 1 JULIEN—Julien Clerc
 - 2 GOATS HEAD SOUP—Rolling Stones
 - 3 FOREVER AND EVER—Demis Roussos
 - 4 MAXIME LEFORESTIER—Maxime Leforestier
 - 5 DARK SIDE OF THE MOON—Pink Floyd
 - 6 I'M A WRITER NOT A FIGHTER—Gilbert O'Sullivan
 - 7 SLADEST—Slade
 - 8 DELIVER THE WORD—War
 - 9 DISQUE D'OR—Edith Piaf
 - 10 MOONTAN—Golden Earring

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 1 DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Jarrard)

- 2 4 LET ME IN—Osmonds (MGM)—Intersong (Alan Osmond)
- 3 3 SORROW—David Bowie (RCA)—Dominion (D. Bowie/K. Scott)
- 4 20 DYNA-MITE—Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
- 5 9 TOP OF THE WORLD—Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty)
- 6 2 EYE LEVEL—Simon Park Orchestra (Columbia)—De Wolfe
- 7 5 CAROLINE—Status Quo (Vertigo)—Valley (Status Quo)
- 8 7 GHETTO CHILD—Detroit Spinners (Atlantic)—April
- 9 10 FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins)
- 10 6 GOODYEAR YELLOW BRICK ROAD—(Elton John) (DJM)—DJM (Gus Dudgeon)
- 11 15 THIS FLIGHT TONIGHT—Nazareth (Mooncrest)—Warner Bros. (R. Glover)
- 12 12 SHOW DOWN—Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn)
- 13 24 PHOTOGRAPH—Ringo Starr (Apple)—Richoroony (Richard Perry)
- 14 17 DECK OF CARDS—Max Bygraves (Pye)—Campbell Connelly (Cyril Stapleton)
- 15 14 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—Big Ben (Gordon Carroll)
- 16 8 MY FRIEND STAN—Slade (Polydor)—Barn (Chas Chandler)
- 17 19 WON'T SOMEBODY DANCE WITH ME—Lynsey De Paul (MAM)—ATV (Lynsey De Paul)
- 18 13 A HARD RAIN'S GONNA FALL—Bryan Ferry (Island)—Warner Bros. (B. Ferry/J. Porter/J. Punter)
- 19 18 LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)—Michael Ward (Philips)—Pedro/C. Shane (Norman Newell)
- 20 31 DO YOU WANNA DANCE—Barry Blue (Bell)—ATV (Barry Blue)
- 21 11 THE LAUGHING GNOME—David Bowie (Deram)—Essex (Mike Vernon)
- 22 28 DAYTONA DEMON—Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most)
- 23 — WHEN I FALL IN LOVE—Donny Osmond (MGM)—Chappell (Mike Curb/Don Costa)
- 24 23 THAT LADY—Isley Brothers (Epic)—Copyright Control (—)
- 25 22 5.15—Who (Track)—Fabulous
- 26 30 DECK OF CARDS—Wink Martindale (Dot)
- 27 16 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—United Artists (Ike Turner)
- 28 33 HELEN WHEELS—Paul McCartney & Wings (Apple)—ATV/McCartney (Paul McCartney)
- 29 21 MONSTER MASH—Bobby "Boris" Pickett & the Crypt Kickers (London)
- 30 26 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—Hollies (Polydor)—Intersong (Ron Richards/Hollies)
- 31 32 DREAMBOAT—Limmie & the Family Cooking (Avco)—Intersong (S. Linzer/S. Metz)
- 32 25 BALLROOM BLITZ—Sweet (RCA Victor)—Chinnichap/RAK (Phil Waiman)
- 33 29 TIE A YELLOW RIBBON—Dawn (Bell) A. Schroeder (Dave Appel/Tokens)
- 34 36 KEEP ON TRUCKIN'—Eddie Kendricks (Tamil/Motown)—Jobete London (F. Wilson/L. Caston)
- 35 35 MILLY MOLLY MANDY—Glyn Poole (York)—Francis Day & Hunter (Row/Raymond)
- 36 50 MY COO-CA-CHOO—Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 37 27 SPANISH EYES—Al Martino (Capitol)—Carlin/Gema (Al Martino)
- 38 — LAMPLIGHT—David Essex (CBS)—Jeff Wayne (Jeff Wayne)
- 39 47 BY YOUR SIDE—Peters & Lee (Philips)—Stanhope (John Franz)
- 40 — SWEET UNDERSTANDING LOVE—Four Tops (Probe)—Ampar (Tony Scotti)
- 41 37 AND I LOVE YOU SO—Perry Como (RCA) United Artists (Chet Atkins)
- 42 40 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour)
- 43 — AMOUREUSE—Kiki Dee (Rocket)—Warner Bros. (Elton John/Clive Franks)
- 44 41 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)—Schroeder (Hank Medress/Dave Appel/Tokens)
- 45 34 HIGHER GROUND—Stevie Wonder (Tamil/Motown)—Jobete London (Stevie Wonder)
- 46 — WILD LOVE—Mungo Jerry (Dawn)—Caesar (Barry Murray/Ray Dorset)
- 47 38 JOY BRINGER—Manfred Mann's Earth Band (Vertigo)—Faber/Feldman (Manfred Mann)

- 48 — WHY OH WHY OH WHY—Gilbert O'Sullivan (MAM)—(Gordon Mills)
- 49 — LONELY DAYS LONELY NIGHTS—Don Downing (People)—ATV (T. Bongiovi/M. Monardo)
- 50 43 I'VE BEEN HURT—Guy Darrell (Santa Ponsa) Lowery (Irving Martin)

DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 2 ROTE ROSEN (LP)—Freddy Breck (BASF)
 - 3 GOODYEAR YELLOW BRICK ROAD (LP)—Elton John (DJM)
 - 4 CARNIVAL (LP)—The Les Humphries Singers (Decca)
 - 5 JOHNNY REIMER PARTY NO. 6 (LP)—Johnny Reimer (Philips)
 - 6 FLEMMING ANTONY PARTY 3 (LP)—Flemming Antony (PMC)
 - 7 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (NAM)
 - 8 SOUND '73/2 (LP)—The Les Humphries Singers (Decca)
 - 9 ROTE ROSEN (Singles)—Freddy Breck (BASF)
 - 10 ROP VED MIG (Single)—Lecta & Lucienne (Metronome)
 - 11 OVERALT PA VOR JORD (Single)—Poul Bundgaard (EMI)
 - 12 BALLROOM BLITZ (Single)—The Sweet (RCA)
 - 13 MUSIC MUSIC (Single)—Middle Of The Road (Ariola/Telefunken)
 - 14 AH, HVILKEN HERLIG NAT (Single)—John Mogensen (Play/Telefunken)
 - 15 BELLY UP (Single)—Dr. Hook & The Medicine Show (CBS)
 - 16 CARNIVAL (Single)—The Les Humphries Singers (Decca)
 - 17 FIRE (Single)—Walters (Philips)
 - 18 A MILLION TO ONE (Single)—Donny Osmond (MGM)
 - 19 DANSK GULD (LP)—Bjorn Tidman/Gitte Haenning/m.fl. (EMI)
 - 20 SLADEST (Single)—Slade (Polydor)

JAPAN

(Courtesy Of Music Labo, Inc.)
SINGLES

- This Week
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam)—(C.M.P., P.M.P.)
 - 2 KOJIN JIGYO—Finger 5 (Philips)—(Nichion/Tokyo)
 - 3 YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)
 - 4 CHIGIRETA AL—Hideki Saijo (RCA)—(Nichion)
 - 5 SORA IPPAI NO SHIAWASE—Mari Amachi (CBS/Sony)—(Watanabe)
 - 6 FUYU NO TABI—Shinichi Mori (Victor)—(Watanabe)
 - 7 AISAZU NI IRARENAI—Goro Noguchi (Polydor)—(Fuji)
 - 8 MIRYOKU NO MARCHI—Hiromi Goh (CBS/Sony)—(Standard)
 - 9 MIZUIRO NO TEGAMI—Shizue Abe (Canyon)—(Fuji/Tokai Pack)
 - 10 SHIROI GUITAR—Cherish (Victor)—(Victor)
 - 11 IROZUKU MACHI—Saori Minami (CBS/Sony)—(Nichion)
 - 12 KOKORO MOYOU—Yosui Inoue (Polydor)—(Tokyo)
 - 13 NATSUIRO NO OMOIDE—Tulip (Express)—(Shinko)
 - 14 ALPES NO SHOUJO—Megumi Asaoka (Victor)—(J & K)
 - 15 AOI KAJYUTSU—Mormoe Yamaguchi (CBS/Sony)—(Tokyo)
 - 16 UKIYOE NO MACHI—Akari Uchida (CBS/Sony)—(Nichion)
 - 17 BITORI BOTTCHI NO HEYA—Masa Takagi (Aard-vark)—(Yamaha)
 - 18 ROMANCE—Garo (Mushroom)—(Alfa)
 - 19 YOZORA—Hiroshi Ituki (Minoruphone)
 - 20 AL NO KURASHI—Tokiko Kato (Polydor)—(Music Ace)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week
- 1 EL—Strwcks (Son Art), Yndio (Philips)
 - 2 DEJENNE LLORAR—Los Freddy's (Peerless)
 - 3 LA DISTANCIA—Roberto Carlos (CBS)
 - 4 VOY A RIFAR MI CORAZON—Lindomar Castillo (Orfeon)
 - 5 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 6 PROMISE OF A FISHERMAN (Promesa de Pescador)—Sergio Mendes (A&M)
 - 7 16 ANOS—Julio Iglesias (Polydor)
 - 8 LA MONTANA—Roberto Carlos (CBS)
 - 9 QUE VUELVAS—Enrique Guzman (Raff)
 - 10 PLAYGROUND OF MY MIND—Roberto Jordan (RCA)

NEW ZEALAND

(Courtesy of NZBC Radio)
SINGLES

- This Week
- 1 TAKE ME TO THE MARDI GRAS—Paul Simon

- 2 MEXICO—Les Humphries Singers
- 3 YESTERDAY ONCE MORE—Carpenters
- 4 HALFBREED—Cher
- 5 DELTA DAWN—Helen Reddy
- 6 THE FREE ELECTRIC BAND—Albert Hammond
- 7 WELCOME HOME—Peters and Lee
- 8 ANGIE—Rolling Stones
- 9 TELL LAURA I LOVE HER—Creation
- 10 SWAMP WITCH—Jim Stafford

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—Famous/Chappell
 - 2 BABY BLUE—George Baker Selection (Reprise)—Clan
 - 3 CLAP YOUR HANDS AND STAMP YOUR FEET—Maria (Epidemic Rash)—Clan
 - 4 I WANNA LIVE—Tommy Oliver (CBS)—April
 - 5 DO YOU LOVE ME—Gell & Billy (Artec)—Martha
 - 6 FUNNY FACE—Barbara Ray (Plum)—Ardmore & Beechwood
 - 7 SMOKE ON THE WATER—Deep Purple (Purple)—B. Feldman
 - 8 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Lactec
 - 9 ONE & ONE IS ONE—Medicine Head (Polydor)—B. Feldman
 - 10 ASHES OF LOVE—Dickey Lee (RCA)—Acuff Rose

SPAIN

(Courtesy of El Musical)
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (EMI)—Southern Music
 - 2 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
 - 3 ALSO SPRACH ZARATHUSTRA—Eumir Deodato (Accion)
 - 4 AMERICAN, AMERICA—Nino Bravo (Polydor)
 - 5 GOODYEAR MY LOVE, GOODYEAR—Demis Roussos (Philips-F)—Canciones del Mundo
 - 6 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—RCA
 - 7 SOLEDAD—Emilio Jose (Belter)—Belter
 - 8 RIO REBELDE—Julio Iglesias (Columbia)—Hispanis
 - 9 GIVE ME LOVE—George Harrison (EMI)—Essex
 - 10 TO DO FOR NADA—Camilo Sesta (Ariola)—Arabella

LPs

- This Week
- 1 LOVE, DEVOTION, SURRENDER—Santana & Mahavishnu/McLaughlin (CBS)
 - 2 FOREIGNER—Cat Stevens (Ariola)
 - 3 NINO GROVE Y VOL. 5—Nino Bravo (Polydor)
 - 4 BEATLES 1967/1970—The Beatles (EMI)
 - 5 THE DARK SIDE OF THE MOON—Pink Floyd (EMI)
 - 6 DEODATO—Eumir Deodato (Accion)
 - 7 FOREVER AND EVER—Demis Roussos (Philips-F)
 - 8 CHICAGO 6—Chicago (CBS)
 - 9 LIVING IN THE MATERIAL WORLD—George Harrison (EMI)
 - 10 MY GUITAR—Juan Pardo (Ariola)

SWITZERLAND

(Courtesy Die Radio Hitparade)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)
 - 2 48 CRASH—Suzi Quatro (RAK)
 - 3 CAN THE CAN—Suzi Quatro (RAK)
 - 4 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 5 OOH BABY—Gilbert O'Sullivan (MAM)
 - 6 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 7 THE BALLROOM BLITZ—The Sweet (RCA)
 - 8 THE FREE ELECTRIC BAND—Albert Hammond (Epic)
 - 9 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 10 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)

LPs

- This Week
- 1 HELLO—Status Quo
 - 2 HELP—Beatles
 - 3 MADE IN JAPAN—Deep Purple
 - 4 GOAT'S HEAD SOUP—Rolling Stones
 - 5 RAZAMANAZ—Nazareth
 - 6 SWEET FREEDOM—Uriah Heep
 - 7 BEATLES 1967/1970—Beatles
 - 8 ROCK ME BABY—David Cassidy
 - 9 I'M A WRITER, NOT A FIGHTER—G. O'Sullivan
 - 10 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles

No.1 in England

Music Week is the only trade weekly covering the music/record/tape industry in the U.K. Special and regular features include news on charts, recording studios, radio and cartridge T.V.

plus **Common Market coverage**

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&
RITA**
FULL MOON



used material

JACKSON FIVE—*Get it Together*, Motown 783V1. Possibly the finest set yet from this singing family, which has too often been placed in the teeny bopper category. Vocals from Michael are outstanding on tunes such as "Get it Together" and the background singing seems more sophisticated than ever. Group's biggest departure, however, is in the eight minute "Hum Along and Dance" with top singing from all and Temptation-like arrangements and changes.

BLACK OAK ARKANSAS—*High on the Hog*, Atco SD 7035 (Atlantic). Straight rock set from six-man band featuring fine interworking of two guitars and raspy vocals, which have become trademark of band, on original material like "Happy Hooker" or R&B standards such as "Jim Dandy."

RICK DERRINGER—*All American Boy*, Blue Sky, KZ 32481 (Columbia). Exceptionally well-done set from the talented singer-songwriter-guitarist, formerly of the McCoys and Johnny and Edgar Winter, who can rock with the best on material such as "Rock and Roll Hoochie Koo" or work with ballads as in "Teenage Queen." Stellar roster (including Joe Walsh) help keep set moving at all times.

BILLY JOEL—*Piano Man*, Columbia KC 32544. Pianist-singer-writer's first Columbia LP is much more finely-honed than his set on another label with admirable contributions by arranger Omartian and producer Michael Stewart. Joel has

fine shot at establishing himself as consistent quality AM artist with large scale songs and dynamic performing range. Watch title cut, "Captain Jack" and "Billy the Kid."

CLIMAX BLUES BAND—*FM Live*, Sire SAS-2-7411 (Famous). Fine rock set recorded in New York while broadcast over FM radio featuring strong vocals and excellent guitar work on standards like "Seventh Son" or originals such as "I Am Constant." Vocals of Pete Haycock and Colin Cooper remarkably smooth for live recording.

BRENDA LEE—*New Sunrise*, MCA 373. How does she do it? Every song she sings, every album she puts together surpasses the ones before, and no one can sing quite like Brenda. It is sheer enjoyment, from beginning to end. Her "Sunday Sunshine" is superb; her "Wrong Ideas" is bound to be a hit single. And there are nine others, all great.

DOTTIE WEST—*Country Sunshine*, RCA APL1-0344. Dottie comes on with a smoothness which lasts throughout the album. Almost all ballads, it's Dottie at her best, including her hit single. Best cuts are "My Love" and "It's Been a Long Time Since Atlanta."

BOBBY BARE—*Lullabys, Legends and Lies*, RCA CPL 2-0290. This is the concept album for which we've waited, and it's well worth waiting for. The Shel Silverstein songs, more properly described as stories, make the LP listenable

throughout. The best, though, is "Daddy What If," done with his daughter.

KENNY SERATT—*Love and Honor*, MGM 4941. The strong Merle Haggard influence is felt throughout this album, and Seratt does justice to his mentor. Best cuts are "Goodbye Comes Hard For Me," "The Way I Lose My Mind," and "Our Love Just Wandered Off."

WAYNE KEMP—*Kentucky Sunshine*, MCA 369. Walter Haynes, who is fast becoming one of the outstanding producers in the business, has done an excellent job with the production, and Kemp does the rest. He does it especially well with "Listen," "I Sure Need Her Now," and "She Knows When You're On My Mind Again."

DON ADAMS—*On His Way*, Atlantic 7280. At the album title implies, this should go a great deal toward getting Adams on his way, because the talent is obviously there. He has a dozen fine cuts, foremost of which are "I've Already Stayed Too Long," "A Drink, A Dance and an Old Love Song," and "Daydream."

THE NEW BIRTH—*It's Been A Long Time*, RCA ARL 1-0285. Veteran soul club group scores with album packed with all best factors of today's soul sound. Fine production, soaring sound and easily-remembered lyric hooks. Sure to spawn several strong singles.

DAVE BRUBECK—*Atlantic SD 1645*. As always, Brubeck shows himself as one of the most creative musicians in jazz, with his inimitable piano which seems right for every mood, be it the rock-classical jazz mix of "Blue Rondo" or a display of his quickness yet preciseness on material like "Cyrocochon Disrhythmia." Piano also blends perfectly, be it with small combo, electric instruments or strings.

ORIGINAL CAST—*Hair*, RCA ABD1-0245 (CD-4 discrete Quadrasonic). Fantastic acoustic wonder. Much more exciting, in fact, than the Broadway performance itself as you feel—and are—surrounded by the cast on tunes such as "Aquarius," "Good Morning Starshine" and the rest. Separation is superb; balance for quadrasonic is excellent.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz; Duncan McDonald, Tom Moran.

(Continued on page 63)

Retailers, Mfr.s Link for 'Q' Education, Promotion

Continued from page 3

Goody's vice president said that without retailers working hand in hand with equipment and software manufacturers, the industry will go no place.

4-Channel a Reality

Schwab further explained that the special Goody 4-channel demonstration listening room was also meant to convince the consumer that the concept was finally a reality. The rooms feature both compact and component systems from a wide range of manufacturers.

Goody's move towards aggressively merchandising 4-channel products has resulted in what Schwab calls 50 percent increase in the sales of quadrasonic products.

So far no other dealer in the New York City area has actually made as

Teledyne Console

LOS ANGELES—Teledyne Packard Bell has bowed the RPC-555 console stereo featuring discrete 4-channel.

The unit features four discrete amplifiers and a 2-channel 4-channel decoder for disks, tape and standard stereo cartridges as well as AM-FM radio, FM tuner and Garrard turntable.

Suggested retail price is \$699.95.

far-reaching a commitment to 4-channel sound equipment. However, indications are that with rising consumer interest, and the availability of moderately-priced 4-channel compacts, more and more retailers are paying attention to merchandising quadrasonic.

One of the major problems with which non-specialized audio retailers were faced in trying to push 4-channel sound, was the almost total lack of expertise among sales personnel. This problem is now well on its way to being overcome through special courses being offered by the Society of Audio Consultants, and which a growing number of audio retailers are making mandatory for their sales personnel to attend.

Sales Up 10-40%

Today with all the plus factors going for it, retailers around the country are admitting that they are paying more attention to the 4-channel market, and that they are realizing steady sales increases ranging anywhere from 10 to 40 percent of all their stereo components sold.

However, many still argue that the real potential of 4-channel sound will not be realized until the lag between hardware and software availability is resolved.

Whether or not there is a software lag, hardware manufacturers are not letting the present momentum

among retailers slip away from them.

Panasonic, for instance, has just launched a comprehensive promotion for its "Series 44" line of CD-4 discrete 4-channel equipment. This promotional push runs the gamut of dealer seminars, a display program, national and localized advertising programs in print and electronic media, and a record giveaway plan.

4-Channel Policy Statement

According to Panasonic officials, the dealer seminars were designed to eliminate the confusion remaining in dealers' minds regarding the future of 4-channel sound, to clarify Panasonic's position with regard to the discrete concept, and to show the versatility of the "Series 44" line.

The Panasonic promotion is being supported by RCA Records, and the WEA Group, which are sending their new CD-4 releases as demonstration records to 1,000 key Panasonic dealers involved in the promotion.

Panasonic's officials feel that the CD-4 demonstration record would trigger more floor demonstrations of 4-channel sound. The units will also be given away with the purchase of a number of Panasonic 4-channel hardware products.

Dr. Sidney Harman, head of the Jervis Corp., of which Harman-Kardon, and J.B. Lansing Sound are divisions, has predicted that by the end of this year more than 20 percent of all the sound equipment purchased for the home will have some form of 4-channel capability.

He said that those home pioneers who took early steps to augment their music systems with 4-channel capabilities have discovered that their stereo record collections have not been outmoded, and that by submitting those records to the enhancing process of 4-channel electronics and playing them through four speakers instead of the conventional two, they have achieved an enormous improvement in the sound quality.

New Sound Experience

Dr. Harman noted that contributing to 4-channel's acceptance by the consumer was the growing amount of material recorded

directly for the new sound. He said that although not all of it was wise or good, yet much of it offered new experiences for the ear.

Pioneer, which is also capitalizing on dealer awareness of 4-channel, recently launched a multimillion dollar advertising campaign that placed heavy emphasis on 4-channel equipment.

The ads, which are appearing nationally on major print and electronic media, include special emphasis on the new breed of Pioneer 4-channel equipment, and an open letter from Bernard Mitchell, Pioneer's president, which stresses the total capability of the line.

The letter says in part, "If you've waited to buy a 4-channel receiver that could reproduce all 4-channel sound systems, Pioneer has made the waiting worthwhile as they embody all the presently known quadrasonic state-of-the-art."

Sansui Electronics, developer of the "QS" concept of matrixed 4-channel sound, has joined forces with software producer, Ovation Records to launch a multi-media fall advertising campaign for its systems.

Educate the Dealer

Like Panasonic, it too is involved in a massive dealer-education program which will seek to explain that only those disks encoded in QS have the capacity to give the listener sound sources within a 360 degree sound field, and that the Sansui much-vaunted vario matrix process offers more realistic sound.

The campaign, according to Hiroshi Tada, executive vice president and general manager of Sansui Electronics, will feature a cooperative effort between Sansui and Ovation in terms of national advertising utilizing Ovation artists and Sansui QS receivers and amplifiers.

Other aspects of the campaign will feature 4-channel clinics and seminars, and point-of-purchase displays including posters, banners and buttons.

Columbia Records, pioneer of the SQ 4-channel system, has also initiated a major fall promotion for its Columbia and Epic products.

Heavy Promotion at Last

Key elements in the campaign in-

clude special 4-channel merchandising racks and mobiles for retailers; concentrated national advertising through the end of December; special ads featuring "the World of SQ Quadrasonic Sound," specially priced demonstration album; and new SQ disk releases.

The company will also advise 4-channel hardware manufacturers to position their systems in retail shops so that they may capitalize on what Columbia calls the impacting events.

Meanwhile, New York's International Hi-Fi Expo, believed to be the only permanent high fidelity exposition in the nation, is working with major 4-channel software and equipment manufacturers to establish the first permanent 4-channel theater in the nation, at which the public can browse, and hear free of charge the latest concepts in quadrasonic sound, before making a decision to buy.

Jerry Joseph, president of the International Hi-Fi Expo, and its companion organization, the Society of Audio Consultants, said he was motivated to establish the theater by the growing interest of both dealer and consumer in the 4-channel concept.

He said that the theater, when completed, will feature all modes, and all prices of 4-channel equipment and software. Joseph noted that the potential for consumer purchase of quadrasonic systems would immediately become more apparent if the consumer was given a chance to hear 4-channel sound in a living-room sort of environment.

Meanwhile, the question of which 4-channel mode would eventually be accepted as the industry's standard, still remains unresolved. However, manufacturers are taking the safe approach to this delicate question by incorporating all modes in their new equipment lines. At last count some 58 manufacturers were going this route, an indication that compatibility may be no deterrent to the proliferation of the 4-channel concept.

350 AT 'Q' RETAIL SEMINAR

CHICAGO—Sansui Electric and Ovation Records expected 350 audio retail sales personnel during a weeklong seminar here on orientation of 4-channel, said Jack Y. Muroi and Gerald Lebow. A demonstration utilizing \$60,000 worth of equipment, they said, allowed for A/B comparisons of systems. "The easiest thing for sales people to sell is stereo," said Lebow, "and they will if they are not informed about quadrasonic."

The basic reason for the seminars (others have been held in Washington and Miami) "is to help the retail person on the floor overcome any obstacle in selling quadrasonic," Muroi said. Central to this is to at least be able to talk about the various systems.

Equipment included a remote control panel so sales people could switch from a 4-channel discrete open reel master tape to encoded-decoded Sansui "Vario-Matrix," and CBS SQ matrix regular 2-channel stereo and monaural. Comparisons of JVC discrete CD-4 disks, Sansui QS and CBS SQ matrix disks were also made.

Muroi is from Sansui's product development wing and Lebow is with Frank Barth Advertising.

Billboard's UFO... Coming in the December 29 issue.

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Top Single Picks

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GLADYS KNIGHT & THE PIPS—I've Got To Use My Imagination (3:29); producers: Kenny Kerner, Richie Wise; writers: Goffin, Goldberg; Screen Gems/Columbia, BMI. Follow to "Midnight Train" is more upbeat and showcases more powerful vocals from Gladys with strong backup from the group. Strong horn breaks and repetition in chorus highlight cut. Flip: no info available.

PAUL McCARTNEY & WINGS—Helen Wheels (3:45); producer: Paul McCartney; writer: McCartney; McCartney, ATV, BMI. Apple 1869. Driving rock tune showing a marked change of pace from the artists last two releases. Catchy chorus and play on words in title combined with excellent guitar work make this a sure bet to follow in the tracks of McCartney's last several disks. Flip: no info available.

AL GREEN—Livin' For You (3:09); producer: Willie Mitchell; writers: Al Green, Willie Mitchell; publishers: Jec, Al Green, BMI. Hi 2257 (London). Green's smooth, almost super club style shines through to its best advantage on this excellently arranged cut. Song builds from rather slow start to include intricate mixture of Green's unique vocals with strings and horns. Flip: no info available.

SKYLARK—If That's The Way You Want It (3:24); producer: Erik The Norwegian; writers: D. Lambert, B. Potter; ABC/Dunhill, Soldier, BMI. Capitol 3773. Canadian group should score again with this smooth, ballad effort featuring strong lead and harmony vocals, with fine augmentation from strings. More of that lovely, haunting "Wildflower" feel. Flip: no info available.

LOVE UNLIMITED ORCHESTRA—Love's Theme (3:30); producer: Barry White; writer: Barry White; publishers: Sa-Vette, January, BMI. 20th Century 2069. Very pretty, very sharply contemporary. An offbeat instrumental entry with real shot at airplay gains. Barry White's impeccable creative tastes come through again from a different direction. Flip: Sweet Moments (3:46); producer: same; writer: same; publisher: same.

recommended

THE 5th DIMENSION—Flashback (3:37); producer: Bones

Howe; writers: Alan O'Day, Artie Wayne; E.R. Morris, Zapata, ASCAP. Bell 45,425.

DONNY OSMOND—Are You Lonesome Tonight (3:12); producers: Mike Curb, Don Costa; writers: R. Turk, L. Handman; Bourne, ASCAP. Kolob 146771 (MGM).

JOHN DENVER—Please, Daddy (2:50); producer: Milton Okun; writers: Bill Danoff, Taffy Nivert; publisher: Cherry Lane, ASCAP. RCA APBO 0182.

MELANIE—Will You Love Me Tomorrow (2:58); producer: Peter Schekeyrk; writers: Jerry Goffin, Carole King; publisher: Screen Gems-Columbia, BMI. Neighborhood 4213 (Famous).

REUBEN HOWELL—When You Take Another Chance On Love (2:30); producers: Clayton Ivey, Terry Woodford; writers: T. Woodford, C. Ivey; publisher: Short Bone, BMI. Motown 1274.



THE MIRACLES—Give Me Just Another Day (3:13); producer: Hal Davis; writer: L. Ware; publisher: Almo, ASCAP. Tamla 54240 (Motown). The Miracles make a powerful bid to return to soul dominance minus Smokey Robinson with an elaborate production of a sweet but emotion-charged love plaint. Motown packaging at its most effective. Flip: no info available.

JERRY BUTLER—Power of Love (2:40); producer: Johnny Bristol; writers: J. Bristol, J. Butler; publisher: Bushka, ASCAP. Mercury 73443 (Phonogram). Veteran soul star Butler has one of his best in a long time with a highly intense ghetto-message song contrasting the ideals of love to the gritty details of street survival. Big, high-powered production. Flip: What Do You Do On A Sunday Afternoon (4:01); producer: same; writer: B. Butler; publisher: Butler, ASCAP.

recommended

LABELLE—Sunshine (Woke Me Up This Morning) (3:16); producer: Vicki Wickham; writer: Nona Hendryx; publishers: Gospel Birds, Track, BMI. RCA APBO 0157.

LAMONT DOZIER—Trying To Hold On To My Woman (4:24); producer: McKinley Jackson; writers: M. Jackson, J. Reddick; publisher: Bullit Proof, BMI. ABC 11407.

UJIMA—I'm Gettin' Hip (To Your Ways & Actions) (2:13); producer: Nick Collier, Erie Johnson, Tom Werman; writer: D. Smith; Bronwood, BMI. Epic 11054.

CAPITOL CITY STAR SINGERS—What He's Done For Me (3:02); producers: Ira Tucker, Don Robey; writer: L. Smoke; Lion, BMI. Song Bird 1215 (ABC/Dunhill).



BRIAN COLLINS—Don't Plan On Losing You. (2:23); producer: Jim Foglesong; writers: Arthur Kent, Frank Stanton; Two Rivers (ASCAP); Dot 17483. The young man with the unusually good voice sings another masterpiece, with feeling for the lyrics. Flip side: No info available.

SONNY JAMES—Surprise, Surprise (3:27); producer: not listed; writers: C. Smith, Ben Peters; Ben Peters (BMI); Capitol 3779. From out of the Capitol files comes this release, with Sonny singing smoothly and softly. Flip side: "What Am I Living For;" writers: F. Jay, A. Harris; Hill and Range/Tideland (BMI).

ARCHIE CAMPBELL—Freedom Ain't The Same As Being Free (3:15); producer: Ray Pennington; writer: Jackie Johnson; Contention (SESAC); RCA DJHO-0155. Archie puts his comic antics aside, sings a serious message song, and does it beautifully. Best he's ever done. Flip: No info available.

GEORGE JONES—Once You've Had The Best (2:36); producer: Billy Sherrill; writer: Johnny Paycheck; Copper Band (BMI); Epic 5-11053. Good material, and the song will make it because of the production and because it's George Jones. Flip: No info available.

JIM ED BROWN—Sometime Sunshine (2:33); producer: Bob Ferguson; writers: James Coleman, Johnny Wilson; Yearbook (BMI); Pana (ASCAP); RCA DJHO 0180. A strong follow-up to his "Broad Minded Man" hit, with an entirely different tempo. He sings with the best of them Flip: No info available.

recommended

SAM DURRENCE—You've Given Me A Feeling To Believe In (2:57); producer: Sam Durrence; writer: Charlie Feldman; Screen Gems Columbia (BMI); River 3877.

TONY DOUGLAS—Sweetest Hurt (2:38); producer: Tony Douglas; writer: Buddy Ring; Cochise (BMI); Dot 17484.

LARRY STEEL—Things Money Won't Do (2:59); producer: Ed Freeman; writer: Larry Steel; Air Stream (BMI); Air Stream 101.

GAYLE DUNNE—Cross Country (2:59); producer: Harold Spina; writer: Harold Spina; Spina Music (ASCAP); Alyn 67302.

JIMMY GRIGGS—Lonely Blue Boy (2:20); producer: Tommy Hill; writers: Weisman/Wise; Marielle (BMI); Gusto 113.

O.B. McCLINTON—The Unluckiest Songwriter In Nashville (2:43); producer: O.B. McClinton & Tommy Strong; writer: Bobby Fischer; Ricci Mareno/Jacknife (SESAC); Enterprise 9084; (Stax).



OSCAR PERRY—Mother! Can Your Child Come Home (3:12); producer: Huey's Sugarhill Studios; writers: J. Potts, H. Meaux; Swamp, ASCAP. Mercury 73408. An unfamiliar soul artist with crossover potential comes out of Houston with a heavily orchestrated, offbeat production. Theme is desire of protagonist to return to the warm ideals taught by his mother, after suffering hard knocks of larger world. Flip: He Sent Me You (2:38); Producer: Huey's Sugarhill Studios; writers: J. Potts, P. Eley; Swamp, ASCAP.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Billboard's Recommended LP's

Continued from page 60

pop

SAMMY DAVIS JR.—Sammy/The Original Television Sound Track, MGM SE 4914. The great entertainer at his showiest best reprising much of his best-known material in TV sound-track format.

THE HOT DOGS—Say What You Mean, Ardent ADS 2805 (Stax). Outstanding melodic rock from this new group best exemplified in the LP's title cut.

BURT REYNOLDS—Ask Me What I Am, Mercury SRM 1693 (Phonogram). Good personality-as-singer package with lots of Burt beefcake photos. Actor actually has pleasing, pro-quality voice. Material chosen tends to play it a little too good-guy safe, unfortunately.

ELLIOTT MURPHY—Aquashow, Polydor PD 5061. Good set from newcomer highlighted by simple rock tunes such as "Hangin' Out" and skilled vocals.

NIK PASCAL—Magnetic Web, Narco HR 321. Admittedly a far-out listing due to spotty distribution. But L.A. label has stayed in business profitably since 1969, moving some 150,000 units of "trippy" synthesizer music environments.

soul

WILLIE HUTCH—Fully Exposed, Motown M784VI. Good strong set from veteran soul star playing fine guitar and displaying pleasing vocals as on "Can't Get Ready for Losing You."

GLORIA JONES—Share My Love, Motown M790VI. Sophisticated vocal and musical arrangements highlight this set on cuts such as "Share My Love."

jazz

GATO BARBIERI—The Legend of Gato Barbieri, Flying Dutchman FD 10165. Good repackaging of tenor sax man's earlier material including nine minute "Brasil."

classical

BACH: BRANDENBURG CONCERTOS—Academy of St. Martin-in-the-Fields (Marriner), Philips 6700 045. An early version of this oft-recorded repertoire, different enough in detail to excite interest among collectors despite the higher import price. One instrument to a part, except in Concerto No. 1, and horn instead of high trumpet in No. 2, for instance. Beautifully recorded and performed.

DOMINGO CONDUCTS MILNES/MILNES CONDUCTS DOMINGO!—New Philharmonia Orch., RCA ARL1-0122. Baritone and tenor alternate as soloist and conductor in a popular grouping of operatic arias from Carmen, Faust, Rigoletto, La Traviata, etc. Domingo grabs the vocal honors here, but Milnes followers will not be disappointed. Good cover art.

MARILYN HORNE'S GREATEST HITS—London OS-26346. London may be a late convert to the Greatest Hits concept, but with ammo like this the outcome of the sales battle is preordained. Some of Miss Horne's most spectacular vocal accomplishments from earlier Rossini, Bizet, Bellini, etc. albums.

JOAN SUTHERLAND'S GREATEST HITS—London OS-26347. As with Marilyn Horne companion set, this is a sales natural. Seven show-stopper arias, capped by the diva's super smash Mad Scene from "Lucia." What vocal buff can resist it?

E. POWER BIGGS PLAYS SCOTT JOPLIN—Pedal Harpsichord (Biggs), Columbia MQ-32495. Biggs may not be the ultimate ragtime player, but enough fun pokes through to lift this set high on the Joplin wave. Ten rags in all, including the ubiquitous "Maple Leaf."

SOLTI CHICAGO SHOWCASE—Chicago Symphony Orch. (Solti), London CS-6800. Solti and the Chicago Orchestra are just about the hottest item in today's concert disk market. Here they offer a strong MOR program aimed expertly at a broad spectrum audience. Included are Richard Strauss' "Don Juan" and overtures by Wagner and Beethoven. Heavy promotional support is slated by London.



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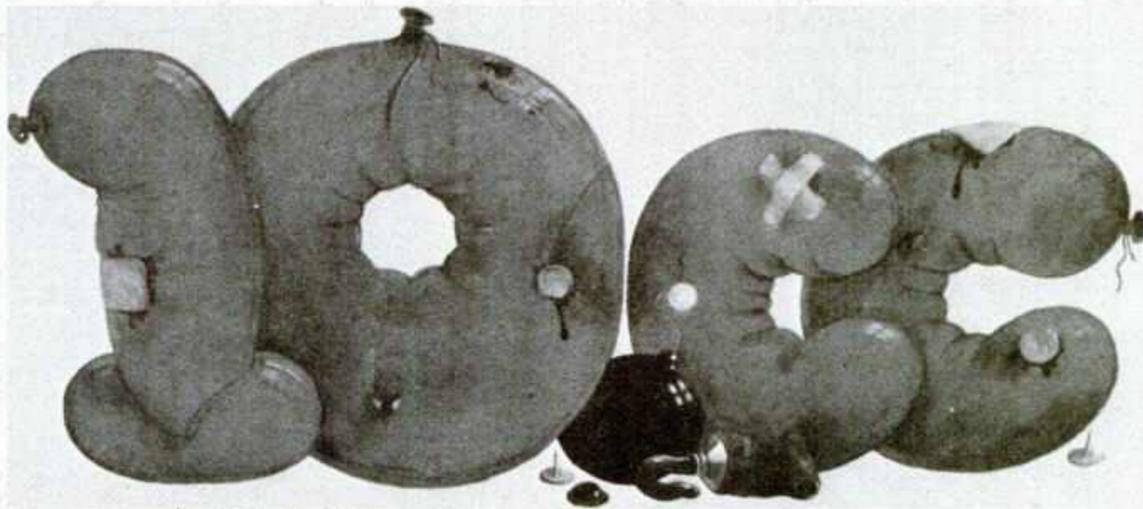
HELEN WHEELS—Paul McCartney and Wings (Apple 6786)
I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Buddah 393)
LIVIN' FOR YOU—Al Green (Hi 2257)
SEE TOP SINGLE PICKS REVIEWS, page 63

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	1	13	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown) WCP	34	42	5	ROCKIN' ROLL BABY—Stylistics (Thom Bell), Thom Bell, Linda Creed, Avco 4625 BB	68	49	9	RAISED ON ROCK/FOR OL' TIMES SAKE—Elvis Presley (Felton Jarvis), Mark James/Tony Joe White, RCA 0088 SGC	
2	2	12	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Tony Camillo), Jim Weatherly, Buddah 383 SGC	35	30	16	LOVES ME LIKE A ROCK—Paul Simon (Paul Simon, Phil Ramone & the Muscle Shoals Rhythm Section), Paul Simon, Columbia 4-45907 B-B	80	80	4	PAINTED LADIES—Ian Thomas (John Lombardo), Ian Thomas, Janus 224	
3	4	11	HEARTBEAT—IT'S A LOVEBEAT—DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030 SGC	36	35	9	CHECK IT OUT—Tavares (Robert Bowles), Butler, Osborn, Capitol 3674	70	73	6	HAVING A PARTY—Ovations (Dan Greer), Sam Cook, MGM 14623 SGC	
4	6	7	PHOTOGRAPH—Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)	37	46	5	THE JOKER—Steve Miller (Steve Miller), Steve Miller, Capitol 3732 SGC	81	81	2	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando and Dawn (Hank Medress, Dave Appel), Levine-Brown Bell 45424 HAN	
5	7	9	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	38	43	6	SWEET UNDERSTANDING LOVE—Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, I. Hunter, Dunhill 4366 WCP	87	87	4	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)	
6	5	10	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609	39	65	3	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 34241 (Motown) WCP	84	84	3	MY OLD SCHOOL—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396 WCP	
7	10	7	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468	40	54	4	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058 CPI	89	89	3	THERE AIN'T NO WAY—Lobo (Phil Gernhard), Lobo, Big Tree 16,012 (Bell) HAN	
8	3	11	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic) WBM	41	51	4	BE—Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942 ALF	85	85	3	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), Ripple, GRC 1004 SGC	
9	12	8	JUST YOU & ME—Chicago (James William Guercio), James Pankow, Columbia 4-45933 HAN	42	40	8	FRIENDS—Bette Midler (Barry Manilow, Geoffrey Haslam, Ahmet Ertegun), M. Klingman, Buzzy Linhart, Atlantic 45-2980 CIM	86	86	2	ME AND BABY BROTHER—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, United Artists 350 B-3	
10	11	7	I GOT A NAME—Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389 SGC	43	44	10	NEVER LET YOU GO—Bloodstone (Mike Vernon), Williams, London 1051 CRIT	77	75	9	I'M COMING HOME—Johnny Mathis (Thom Bell), Thom Bell, L. Creed, Columbia 4-45908 B-B	
11	9	10	ALL I KNOW—Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926 WBM	44	34	17	WE'RE AN AMERICAN BAND—Grand Funk (Todd Rundgren), Don Brewer, Capitol 3660 WCP	88	88	3	PRETTY LADY—Lighthouse (Jimmy Lerner), Skip Prokop, Polydor 14198	
12	14	7	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	45	31	15	ECSTASY—Ohio Players (Ohio Players), Ohio Players, Westbound 216 (Chess/Janus)	NEW ENTRY	80	82	4	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405 B-3
13	17	8	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia) B-B	46	29	11	BASKETBALL JONES featuring TYRONE SHOELACES—Cheech & Chong (Lou Adler), Thomas Chong, Cheech Marin, Ode 66038 (A&M)	81	79	5	BACK FOR A TASTE OF YOUR LOVE—Syl Johnson (Willie Mitchell), D. Carter, S. Johnson, B. Johnson, Hi 2250 (London) SGC	
14	8	16	HALF-BREED—Cher (Snuff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102 WCP	47	45	12	GET IT TOGETHER—Jackson Five (B. Gordy, H. Davis, D. Fletcher, J. Marcellino, M. Larson), Hal Davis, Motown 1277 WCP	82	82	4	YOU'RE IN GOOD HANDS—Jermaine Jackson (Fonce Mizell, Freddie Perren), F. Mizell, L. Mizell, Motown 1244	
15	27	4	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dugnon), Elton John/Bernie Taupin, MCA 40148 WBM	48	58	5	D'YER MAKER—Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45-2986 WBM	83	NEW ENTRY	83	NEW ENTRY	KEEP YOUR HEAD TO THE SKY—Earth, Wind, & Fire (Joe Wissert), M. White, Columbia 45953 SGC
16	13	13	RAMBLIN' MAN—Allman Brothers Band (Johnny Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers) WBM	49	50	8	COUNTRY SUNSHINE—Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072	84	92	4	TELL HER SHE'S LOVELY—El Chicano (Johnny Musso, Bob Espinosa, Michael Lespron), Robert Espinosa, Andre Baeza, MCA 40104 BELL	
17	16	33	WHY ME—Kris Kristofferson (Frad Foster), Kris Kristofferson, Monument 78571 (Columbia) CHA	50	52	5	SAIL AROUND THE WORLD—David Gates (David Gates), David Gates, Elektra 45868 SGC	85	91	2	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia) BB	
18	20	6	CHEAPER TO KEEP HER—Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia) SGC	51	53	7	MY PRETENDING DAYS ARE OVER—Dells (Don Davis), H. Ross, D. Davis, J. Dean, Cadet 5698 (Chess/Janus) SGC	86	90	2	ROCK'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE—Kevin Johnson (Kevin Johnston), Kevin Johnston, Mainstream MRL 5548 SGC	
19	15	12	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913 SGC	52	67	4	FELL FOR YOU—Dramatics (Tony Hester), Tony Hester, Volt 4099 (Columbia) SGC	87	NEW ENTRY	87	NEW ENTRY	LET ME TRY AGAIN—Laisse Moi Le Temps (Frank Sinatra), Paul Anka, Sammy Cahn, Reprise 1181 (Warner Bros.) MCA
20	28	8	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rary Bourke, Epic 5-11040 (Columbia) SGC	53	56	4	CORAZON—Carole King (Lou Adler), Carole King, Ode 66039 (A&M) SGC	88	97	2	LET ME BE THERE—Olivia Newton John (Bruce Welch, John Farrar), John Rostill, MCA 40101 SGC	
21	22	9	WE MAY NEVER PASS THIS WAY (AGAIN)—Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740 WBM	54	64	5	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell) SGC	89	NEW ENTRY	89	NEW ENTRY	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM K14648 HAN
22	24	11	NUTBUSH CITY LIMITS— Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298 B-3	55	39	11	FUNKY STUFF—Kool & the Gang (Kool & the Gang), Kool & the Gang, De-Lite 557 (P.L.P.) SGC	90	99	8	SMARTY PANTS—First Choice (Stan & Staff) Allan Selder, Norman Harris, Philly Groove 179 (Bell) SGC	
23	19	19	THAT LADY—Isley Brothers (The Isleys), The Isleys, T-Neck 72251 (Columbia) SGC	56	61	4	MAMMY BLUE—Stories (Kenny Kerner/Richie Wise), Giraud, Trim, Kama Sutra 584 (Buddah) CRIT	91	93	2	REDNECK FRIEND—Jackson Browne (Jackson Browne), Jackson Browne, Elektra/Asylum 11023 WBM	
24	36	7	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers) SGC	57	77	2	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown) WCP	92	94	3	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	
25	38	4	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia) SGC	58	72	2	OH NO NOT MY BABY—Rod Stewart (Rod Stewart), Goffin, King, Mercury 73426 (Phonogram) SGC	93	NEW ENTRY	93	NEW ENTRY	VADO VIA—Drupi (none), E. Riccardi, L. Albertelli, A&M 1460 WBM
26	21	13	SUMMER (The First Time)—Bobby Goldsboro (Bob Montgomery, Bobby Goldsboro), Bobby Goldsboro, United Artists 251 B-3	59	60	6	MIND GAMES—John Lennon (John Lennon) John Lennon, Apple 1868 (Capitol) SGC	94	NEW ENTRY	94	NEW ENTRY	IT'S ALL OVER—The Independents (Chuck Jackson, Marvin Yancy) Chuck Jackson, Marvin Yancy, Wand 11263 (Scepter) CHA
27	33	6	OOH BABY—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London) MCA	60	76	2	LITTLE GIRL GONE—Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous) SGC	95	98	6	I FOUND SUNSHINE—Chi-lites (Eugene Record), Eugene Record, Brunswick 55503 SGC	
28	26	11	HURTS SO GOOD—Millie Jackson (Brad Shapiro), P. Mitchell, Spring 139 (Polydor) WBM	61	57	7	FREE RIDE—Edgar Winter Group (Rick Derringer), Dan Hartman, Epic 5-11024 (Columbia) HAN	96	NEW ENTRY	96	NEW ENTRY	STEALIN'—Uriah Heep (Gerry Bron), Hensley, Warner Brothers 7738 WBM
29	59	3	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768 B-3	62	41	15	DREAM ON—Aerosmith (Arian Barber), S. Tyler, Columbia 4-45894	97	NEW ENTRY	97	NEW ENTRY	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369
30	18	19	LET'S GET IT ON—Marvin Gaye (Marvin Gaye, Ed Townsend) Ed Townsend, Tamla 54234 (Motown) WCP	63	63	5	JESSE—Roberta Flack (Joel Dorn), Janis Ian, Atlantic 45-2982 FMC	98	NEW ENTRY	98	NEW ENTRY	BABY COME CLOSE—Smoky Robinson (Smoky Robinson, Willie Hutch) W. Robinson, P. Moffett, M. Tarplin, Tamla 54239 (Motown) WCP
31	25	14	YES WE CAN CAN—Pointer Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous) WBM	64	37	9	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London) SGC	99	NEW ENTRY	99	NEW ENTRY	RIVER—Joe Simon (Brad Shapiro) Eugene McDaniels, Spring 141 (Polydor) HAN
32	62	4	LET ME SERENADE YOU—Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370 WBM	65	68	12	ROCKY MOUNTAIN WAY—Joe Walsh (Joe Walsh, Bill Szymczyk), Joe Walsh, Joe Vitale, Kenny Passarella, Rocke Grace, Dunhill 4361 WCP	100	NEW ENTRY	100	NEW ENTRY	A SONG I'D LIKE TO SING—Kris & Rita (David Anderli), Joe Kristofferson, A&M 1475 CHA
33	23	14	HIGHER GROUND—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54235 (Motown) WCP	66	48	15	SOME GUYS HAVE ALL THE LUCK—The Persuaders (Taylor, Hurt, Bell), J. Fortgang, Alco 6943					COME LIVE WITH ME—Ray Charles (Ray Charles) Boudreaux Bryant, Felice Bryant, Crossover 973 B-3

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)	
All I Know (Canopy, ASCAP).....	11	Dream On (Daksel/ Frank Cornett, BMI)	33	Keep Your Head To The Sky (Hummit, BMI)	56	Ooh Baby (Management Agency & Music Publishing, BMI)	27
Angie (Promopub, ASCAP).....	8	Hurts So Good (Muscle Shoals/Cotillon, BMI)	28	Knockin' On Heaven's Door (Ram's Horn, ASCAP)	76	Painted Ladies (Corinth, BMI)	69
A Song I'd Like to Sing (Combine, BMI)	99	I Got A Name (Fox Fanfare, BMI)	10	Leave Me Alone (Anne Rachel/Brooklyn, ASCAP)	19	Paper Roses (Lewis, ASCAP)	6
Baby Come Close (Jobete, ASCAP).....	97	I Can't Stand The Rain (Jec, BMI)	65	Let's Get It On (Jobete, ASCAP)	29	Photograph (Richoony, BMI)	4
Back For A Taste Of Your Love (Jec, BMI)	80	I Don't Know What It Is But It Sure Is Funky (Act 1, BMI)	75	Let Me Be There (Al Gallico Music, BMI)	30	Pretty Lady (C.A.M., U.S.A./Mediatra, BMI)	78
Basketball Jones Featuring Tyrone Shoelaces (India Ink, ASCAP)	46	I Found Sunshine (Julio Brian, BMI)	94	Let Me Serenade You (Warner-Tamerlane, BMI)	32	Ramblin' Man (No Exit, BMI)	16
Be (Stonebridge, ASCAP)	41	I Wanna Know Your Name (Mighty Three/Blackwood, BMI)	14	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)	86	Raised On Rock (Screen Gems/Columbia, BMI)	68
Cheaper To Keep Her (East/Memphis/Deleat, BMI)	18	Jesse (Frank, ASCAP)	70	Little Girl Gone (Prima Donna, BMI)	61	Rock On (Jeff Wayne, PRS)	91
Check It Out (Haymarket, ASCAP)	36	The Joker (Howarth, ASCAP)	37	Living For The City (Stein & Van Stock/Black Bull, ASCAP)	58	Rockin' Roll Baby (Mighty Three, BMI)	34
Come Live With Me (House of Bryant, BMI)	100	Just You & Me (Big Elk, ASCAP)	9	Love (The Love Lost (Part 1) (Mighty Three, BMI)	13	Sail Around The World (Kipahulu, ASCAP)	50
Corazon (Colgems, ASCAP)	53	Keep On Truckin' (Stone Diamond, BMI)	1	Loves Me Like A Rock (Charing Cross, BMI)	35	Show & Tell (Fullness, BMI)	54
Country Sunshine (Sade, ASCAP Tree, BMI)	49			Mammy Blue (Maxim, ASCAP)	56	Smoky Robbin' (Nickel Shoe, Six Strings, BMI)	27
D'yer Maker (Supertyper, ASCAP)	48			Me And Baby Brother (Far Out, ASCAP)	82	Time In A Bottle (Blendingwell, American Broadcasting, BMI)	96
				Midnight Train To Georgia (Kea, ASCAP)	76	Top Of The World (Almo/Hammer & Nails, ASCAP)	79
				Mind Games (John Lennon, BMI)	60	Why Me (Resaca, BMI)	17
				The Most Beautiful Girl (Calico/Algee, BMI)	20	Yes We Can Can (Warner-Tamerlane, BMI)	31
				My Music (Jasperrilla/Gnosios, ASCAP)	20	You're In Good Hands (Jobete, ASCAP)	81
				My Old School (American Broadcasting, ASCAP)	57	You're A Special Part Of Me (Stein & Van Stock/Black Bull, ASCAP)	12
				My Pretending Days Are Over (Groovesville, BMI)	73		
				Never Let You Go (Chrystal Jukebox, BMI)	51		
				Never, Never Gonna Give Ya Up (Savette/January)	43		
				Never, Never Gonna Give Ya Up (Savette/January)	43		
				Nutbush City Limits (Unart, BMI)	22		
				Oh No Not My Baby (Screen Gems/Columbia, BMI)	59		

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Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL							
1	1	5	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98				44	4	ISAAC HAYES Joy Enterprise ENS 5007 (Stax)	5.98		6.98		6.98				89	27	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98		6.98						
2	2	8	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98		6.98				45	7	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Brothers)	5.98		6.97		6.97				72	72	TEMPTATIONS Anthology Gordy Motown M 782A3	9.98		11.98		11.98						
3	3	13	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97				38	28	CHER Half Breed MCA 2104	5.98		6.98		6.98				105	4	BILLY PRESTON Everybody Likes Some Kind Of A&M SP 3526	5.98		6.98		6.98						
★	24	2	THE WHO Quadrophenia MCA 210004	11.98		12.98		12.98				★	82	4	FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155 (Warner Brothers)	5.98		6.98		6.98				★	164	2	DAVID BOWIE Pin Ups RCA APL1-0291-B	5.98		6.98		6.98		7.95		
5	4	11	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98				40	40	11	RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160	6.98		7.95		7.95				★	86	5	LINDA RONSTADT Don't Cry Now Asylum SD 50564	5.98		6.98		6.98				
6	6	22	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95				41	27	32	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97				76	76	50	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97				
7	5	8	GARFUNKEL Angel Clare Columbia KC 31474	5.98		6.98		6.98				42	33	7	URIAH HEPP Sweet Freedom Warner Brothers BS 2724	5.98		6.97		6.97				77	78	50	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98				
★	13	34	JIM CROCE Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95				43	37	24	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98				78	55	19	DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98				
9	10	40	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98				44	46	37	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument MZ 31905 (Columbia)	5.98		6.98		6.98				79	81	16	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95		6.95				
10	7	10	MARVIN GAYE Let's Get It On Tamla T329VI (Motown)	5.98		6.98		6.98				45	47	103	LED ZEPPELIN Atlantic SD 7208	5.98		6.98		6.98				80	83	64	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.98			
★	15	5	STEVE MILLER The Joker Capitol 11235	5.98		6.98		6.98				46	36	17	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98				81	63	53	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98				
12	9	14	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98				47	39	15	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98			82	84	6	MANDRILL Just Outside Of Town Polydor PD 5059	5.98		6.98		6.98				
13	8	11	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98				48	32	9	ERIC CLAPTON Eric Clapton's Rainbow Concert RSO SD 877 (Atlantic)	5.98		6.98		6.98				★	93	9	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98				
★	71	3	NEIL DIAMOND Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98				★	98	3	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98				84	59	22	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98				
★	-	1	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98				50	56	10	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98				85	67	16	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		6.98				
16	12	14	GRAND FUNK We're An American Band Capitol SMAS 11207	5.98		6.98		6.98				51	52	9	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97				86	87	32	BEATLES 1967-1970 Apple SMO 3404	9.98		11.98		11.98				
17	11	12	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98				52	43	77	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	8.95			★	128	2	JACKSON BROWN For Everyman Asylum SD 5067	5.98		6.98		6.98				
18	17	12	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98				53	54	25	CARPENTERS Now & Then A&M SP 3519	5.98		6.98		6.98				88	70	8	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95				
19	20	12	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98				54	41	13	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98		6.98				89	94	4	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97		6.97				
20	14	36	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98				55	57	7	JESSE COLIN YOUNG Song For Julie Warner Brothers BS 2734	5.98		6.97		6.97				90	91	29	EAGLES Desperado Asylum SD 5068 (Atlantic)	5.98		6.98		6.98				
21	16	16	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98				56	42	9	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8923 (Capitol)	5.98		6.98		6.98				91	96	6	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98		6.98				
22	21	34	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95			57	50	27	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98				92	92	50	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98				
★	38	4	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98				58	51	34	BREAD The Best Of Elektra EKS 75056	5.98		6.97		6.97	7.95			★	172	2	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98				
24	18	22	THE POINTER SISTERS Blue Thumb BTS 48 (Famous)	5.98		6.95		6.95				59	58	21	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98		6.98				95	100	98	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98				
25	29	4	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97				60	62	5	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98				★	-	1	AMERICA Hat Trick Warner Brothers BS 2728	5.98		6.97		6.97				
26	22	15	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98				61	64	9	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95		6.95				97	99	50	NEIL DIAMOND Hot August Night, MCA 2-8000	9.98		10.98		10.98	11.95			
27	23	19	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98				62	49	31	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98		9.97		9.97	12.95			98	74	41	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95			
28	30	31	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95			63	53	10	B.W. STEVENSON My Maria RCA APL1-0088	5.98		6.98		6.98				★	113	6	KOOL & THE GANG Wild & Peaceful De Lite DEP 2013	5.95		6.95		6.95				
29	31	20	MARSHALL TUCKER BAND Capricorn CP 0012 (Warner Brothers)	5.98		6.97		6.97				64	68	11	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98				100	80	137	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98				
30	34	5	THREE DOG NIGHT Cyan ABC/Dunhill 50158	5.98		6.95		6.95				★	101	2	GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97		6.97				101	106	6	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98		6.98				
★	48	4	GRATEFUL DEAD Wake Of The Flood Grateful Dead 01	5.98		6.98		6.98				66	66	9	FOUR TOPS Main Street People ABC ABCX 50144	5.98		6.95		6.95				★	112	5	DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98				
32	19	23	EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98		6.98		6.98				67	65	73	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98				★	181	2	HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International MZ 32407 (Columbia)	5.98		6.98		6.98				
33	26	9	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98				★	151	2	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98		6.98		6.98				104	108	14	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95				
34	35	16	Z.Z. TOP Tres Hombres London XPS 631	5.98	6.95			6.95				69	69	18	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95		6.95				105	79	65	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95			
35	25	26	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98		6.98				70	60	37	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98								106	110	7	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98				

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I'M A ROCKER (3765)



RASPBERRIES

Picked From Their Album, Side 3

SMAS-11220

Produced by Jimmy Jenner



I'm a Rocker!



TOP LPs & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE
107	107	35	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98		
108	115	4	DAVID GATES First Elektra EKS 75066	5.98		6.98	6.98	
109	75	21	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	16.95	
111	88	32	BEATLES 1962-1966 Apple SKBO 3403	9.98	11.98	11.98		
112	117	5	LOU REED Berlin A&M SP 4207 RCA	5.98		6.98	6.98	
124	2	2	SPOOKY TOOTH Witness Island SW 9337 (Capitol)	5.98		6.98	6.98	
114	119	6	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98	6.98	
118	31	31	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98	6.98	
116	73	12	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98	6.98	
117	116	20	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98	6.98	
118	77	11	B.B. KING To Know You Is To Love You ABC ABCX 794	5.98		6.95	6.95	
177	2	2	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98	6.98	
120	85	15	VAN MORRISON Hard Nose The Highway Warner Bros BS 2712	5.98		6.97	6.97 7.95	
122	90	23	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98	6.98	
123	123	32	BLOODSTONE Natural High London XPS 620	5.98		6.98	6.98	
124	104	53	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98	6.98 7.95	
125	97	36	ALICE COOPER Billion Dollar Babies Warner Bros BS 2685	5.98		6.97	6.97 8.95	
126	125	57	AL GREEN I'm Still in Love With You Hi KSHL 32074 (London)	5.98		6.98	6.98	
127	130	6	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98	6.98	
128	127	31	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98	6.98	
129	126	7	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98		
130	95	14	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98		
131	103	30	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97 6.98	
132	111	30	DONALD BYRD Black Byrd Blue Note BN LA047-F (United Artists)	5.98		6.98	7.95	
133	114	10	CHI-LITES Brunswick 754197	5.98		6.98	6.98	
134	109	24	CURTIS MAYFIELD Back to the World Custom CRS 8015 (Buddah)	5.98		6.95	6.95 6.95	
135	138	68	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98	6.98	
136	134	23	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98	6.98	
137	135	25	TOWER OF POWER Warner Bros BS 2681	5.98		6.98	6.98 7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE
138	102	17	STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95	6.95	
139	142	5	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98	6.98	
140	141	19	JOHNNIE TAYLOR Taylored In Silk Stax STS 3014 (Columbia)	5.98		6.98	6.98	
141	145	4	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98	6.98	
142	122	19	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98	6.98	
143	129	5	SLADE Sladest Reprise MS2173 (Warner Brothers)	5.98		6.97	6.97	
144	144	32	GODSPELL Soundtrack Bell 1118	5.98		6.98	6.98	
145	146	51	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98	6.98	
146	137	20	CARLOS SANTANA & MAHAVISHNU JOHN MCLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98 6.98	
147	143	44	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97	6.97 7.95	
149	120	20	LEON RUSSELL Leon Live Shelter STCO 8917 (Capitol)	11.98	13.98	13.98		
150	133	19	ARETHA FRANKLIN Hey Now Hey (the Other Side of the Sky) Atlantic SD 7265	5.98		6.97	6.97	
151	155	13	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98	5.98	
153	159	3	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95		
154	156	52	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98	7.98	
155	152	19	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98	6.98	
157	161	5	HOLLIES Greatest Hits Epic KE 32061	5.98		6.98	6.98	
158	121	13	MARK-ALMOND '73 Columbia KC 32486	5.98		6.98	6.98	
159	153	19	SMOKEY ROBINSON Smokey Tama T 328 L (Motown)	5.98		6.98	6.98	
160	154	20	BOBBY WOMACK Facts of Life United Artists UA LA043-F	5.98		6.98	6.98 7.95	
162	131	7	RASPBERRIES Side 3 Capitol SMAS 11220	5.98		6.98	6.98	
163	132	15	DAVID FRYE Richard Nixon: A Fantasy Buddah BDS 1600	5.98		6.95	6.95	
165	150	8	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124 F	5.98		6.98	6.98	
166	165	8	DOORS The Best Of Elektra EQ 5035	6.98		7.97	7.97	
167	140	28	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3405	5.98		6.98	6.98	
168	166	29	URIAH HEEP Live Mercury SRM 2-7503 (Phonogram)	7.98		9.95	9.95	
169	168	23	ROBIN TROWER Twice Removed From Yesterday Chrysalis CHR 1039 (Warner Brothers)	5.98		6.97	6.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE
170	175	6	AEROSMITH Columbia KC 32005	5.98		6.98	6.98	
171	149	23	RARE EARTH Ma Rare Earth R 546 L (Motown)	5.98		6.98	6.98	
172	163	70	CABARET Soundtrack ABC ABCD 752	6.98		7.95	7.95	
174	173	20	OSMONDS The Plan MGM/Kolob SE 4902	5.98		6.95	6.95	
176	139	26	YES Yessongs Atlantic SD 3-100	11.98		12.97	12.97	
177	179	3	ALLMAN JOYS Early Allman Dial-DL 6005 (Mercury)	5.98		6.98	6.98	
182	190	50	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97 6.97 7.95	
183	186	2	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97	6.97	
184	187	4	MORGANA KING New Beginning Paramount PAS 6057	5.98		6.95		
185	191	54	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98 6.98	
186	189	3	CHRIS JAGGER Asylum SD 5069	5.98		6.98	6.98 6.98	
188	192	2	DOBBIE GRAY Loving Arms MCA 371	5.98		6.98	6.98	
189	158	16	BEE GEES Best of the Bee Gees, Volume II RSD SD 875 (Atlantic)	5.98		6.98	6.98	
191	195	3	LIVINGSTON TAYLOR Over the Rainbow Capricorn CP 0114 (Warner Bros.)	5.98		6.97	6.97	
192	157	7	JOHN MAYALL 10 Years Are Gone Polydor PD 2-3005	7.98		9.98	9.98	
193	167	18	CREEDENCE CLEARWATER REVIVAL More Creedence Gold Fantasy 9430	5.98		6.95	6.95	
194	180	5	PREMERATA FORNERIA MARCONI Photos of Ghosts Manticore 66668	5.98		6.97	6.97	
195	200	6	ANDREWS SISTERS Boogie Woogie Bugle Girls Paramount PAS 6075 (Famous)	5.98		6.95	6.95	
196	178	4	JOHNNY RODRIGUEZ All I Ever Meant To Do Was Sing Mercury SRM 1-686	5.98		6.98	6.98	
197	185	3	ROY WOOD Boulders United Artists UA LA 168F	5.98		6.98		
198	1	1	FOCUS Live At The Rainbow Sire FAS 7408 (Famous)	5.98		6.95	7.95 6.95	
199	183	6	WILLIE HUTCH Fully Exposed Motown M 784 VI	5.98		6.98	6.98	
200	184	4	FIRST CHOICE Armed & Extremely Dangerous Philly Groove 1400 (Bell)	5.98		6.95	6.95	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....170	Alman Brothers Band.....3, 70, 177	America.....96	Andrews Sisters.....129, 195	Ashford & Simpson.....183	Brian Auger.....85	Bachman/Turner Overdrive.....104	The Band.....152	Beatles.....86, 111	Bee Gees.....189	Bobby Blue Bland.....153	Bloodstone.....123	David Bowie.....74	Bread.....87	Jackson Browne.....66	Paul Butterfield.....161	Donald Byrd.....132	George Carlin.....65	Carpenters.....53	Cher.....38	Chicago.....27	Chi Lites.....133	Eric Clapton.....48	Cheech & Chong.....5, 67	Billy Cosham.....148	Alice Cooper.....125	Creedence Clearwater.....193	Jim Croce.....8, 9	Dawn.....102	Deep Purple.....52, 62, 147	De Franco Family.....127	John Denver.....122	Deodato.....47	Neil Diamond.....14, 116, 97	Doors.....166	Dramatics.....91	Dr. Hook.....141	Doobie Brothers.....22, 105	Eagles.....90	Earth Wind & Fire.....43	First Choice.....200	Robert Flack.....18	Fleetwood Mac.....156	Focus.....198	Four Tops.....66	Aretha Franklin.....150	David Frye.....163	Garfunkel.....7	David Gates.....108	Marvin Gaye.....10	J. Geils Band.....131	Bobby Goldsboro.....165	Grand Funk RR.....16	Grateful Dead.....31	Dobie Gray.....188	Alice Cooper.....125	Richard Harris.....40	George Harrison.....136	Isaac Hayes.....36	Hollies.....157	Willie Hutch.....199	Isley Brothers.....13	Jackson Five.....106	Chris Jagger.....186	Jethro Tull.....93	Elton John.....1, 98	Janis Joplin.....142	Eddie Kendricks.....32	B.B. King.....118	Carole King.....84, 100	Morgana King.....184	Gladys Knight & Pips.....23, 155	Kool & The Gang.....99	Kris Kristofferson.....44	Kris Kristofferson & Rita Coolidge.....33	Led Zeppelin.....41, 45	Loggins & Messina.....68, 135, 185	Love Unlimited.....64	Lynyrd Skynyrd.....83	Paul McCartney & Wings.....167	Mandrill.....82	Mark Almond.....158	Dave Mason.....94	Johnny Mathis.....175	John Mayall.....192	Curtis Mayfield.....134	Harold Melvin.....163	Bette Midler.....76	Steve Miller.....11	Van Morrison.....120	The Mothers.....37	Mott the Hoople.....51	Maria Muldaur.....54	New Earth.....187	New Riders of the Purple Sage.....60	New York Dolls.....179	Prememata Forneria Marconi.....194	Ohio Players.....88	O'Jays.....119	Mike Oldfield.....181	Marie Osmond.....61	Osmonds.....174	Gilbert O'Sullivan.....101	Billy Paul.....180	Pink Floyd.....20	Poco.....50	Pointer Sisters.....24	Billy Preston.....73	Procol Harum.....139	Queen.....178	Bonnie Raitt.....89	Rare Earth.....171	Raspberries.....162	Helen Reddy.....26, 92	Lou Reed.....112	Charlie Rich.....71	Smokey Robinson.....159	Johnny Rodriguez.....196	Rolling Stones.....2, 95	Linda Ronstadt.....75	Diana Ross.....78, 154	Diana Ross & Marvin Gaye.....110	Leon Russell.....149	Todd Rundgren.....164	Carlos Santana/John McLaughlin.....146	Seals & Crofts.....28, 80	Carly Simon.....182	Paul Simon.....35	Simon & Garfunkel.....114	Frank Sinatra.....39	Slade.....143	Sly & The Family Stone.....59	Steeley Dan.....69, 145	Cat Stevens.....46	B.W. Stevenson.....63	Rod Stewart.....117	Stories.....138	Sutherland Brothers & Quiver.....130	Johnnie Taylor.....140	Livingston Taylor.....191	Temptations.....72	Three Dog Night.....30	Tower of Power.....137	Traffic.....49	Robin Trower.....169	Marshall Tucker Band.....29	Uriah Heep.....42, 168	Rick Wakeman.....107	Joe Walsh.....6, 79	Barry White.....115, 124	The Who.....4	Andy Williams.....190	Hank Wilson.....56	Edgar Winter Group.....77	Bobby Womack.....160	Stevie Wonder.....12, 81	Roy Wood.....197	Yes.....176	Jesse Colin Young.....55	Neil Young.....25	Z.Z. Top.....34
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Currently On A Nation-Wide Concert Tour, Serenading All Copyrighted material

Coca Cola Bankrolls Fests

By BILL WILLIAMS

NASHVILLE—Coca Cola has signed a contract with Southern Productions here for a series of bluegrass festivals to be held on college campuses beginning in January.

The first of the test shows is set for Auburn University in Alabama. Negotiations now are under way with the University of North Carolina, University of South Carolina, and Richmond University.

John Bodin, president of Southern Productions, said the shows would use both contemporary and traditional bluegrass artists such as Doc Watson, John Hartford, Bill Monroe, Lester Flatt, Nitty Gritty Dirt Band, and the Earl Scruggs Revue.

Packaging is being done through the Don Light Agency.

Under the plan, indoor coliseum shows would be held, with a general admission only charge of \$3.00. In

most cases, local bottlers of Coca Cola will participate, with a lower price offered. Each college involved will receive a percentage of the gross.

Bodin said the low cost would allow all students to attend, and use of the large coliseums would enable seating for up to 14,000 or more. His firm will do all the production.

Gospel Road

• Continued from page 3

ready and others are scheduled. Stations cooperating and the dates includes WJQS-AM, Jackson, Miss., Nov. 7; WIRE-AM, Indianapolis, Nov. 8; WITL-AM, Lansing, Mich., Nov. 9; WOOD-AM, Grand Rapids, Mich., Nov. 10; KEEN-AM, San Jose, Calif., Nov. 14; KEWK-AM, San Antonio, Nov. 15; KLAK-AM, Denver, Nov. 16; KNUS-AM, Houston, Nov. 17.

Others are: WBMD-AM, Baltimore, Dec. 10; WHN-AM, New York, Dec. 12; KRAK-AM, Sacramento, Calif., Dec. 17; KMAK-AM, Fresno, Calif.; and a radio station in Bakersfield, Calif., on Dec. 19. Other dates are pending for the Los Angeles area.

Copies of the 2-LP Columbia soundtrack album from the movie, "Gospel Road," are given away at the showing, McKinnon said. But the major contribution in time and effort has been on the part of Johnny Cash and his wife. "It's really a dedicated effort. He keeps a little datebook on all of his scheduled appearances. The entries in black ink are for profit; the ones in red ink are for the Lord."

RCA Campaigns For John Denver

NEW YORK—RCA Records is readying a major advertising and merchandising campaign to support "John Denver's Greatest Hits," LP package being released this week.

The new package will include ten Denver songs, six of which have been newly re-recorded especially for the set with producer Milt Okun.

The supportive campaign is slated to include radio time buys in over 20 major markets, an extensive print campaign in college print media, trade paper advertising and consumer ads in both music-oriented and general print media.

Inside Track



DYLAN



BOWIE



WILSON

New York reverberated last week with a flurry of stories regarding the forthcoming concert tour by **Bob Dylan** and **The Band**. While specific markets and firm concert dates were being leaked to the press and even the airwaves, **Bill Graham**, whose FM Productions operation is setting the circuit, was reportedly trying to evade the somewhat premature disclosure. Many of the dates released were pending, and Graham was reluctant to discuss the itinerary until dates were set. The tour is definitely on, and major dates are expected to touch Madison Square (which would mark Graham's first promotion there ever) and the Nassau County Coliseum in Uniondale, N.Y. Graham releases the official routing this week, but take note that this is the elusive "Zimmerman's first scheduled tour in eight years. Meanwhile, Dylan, who's now officially split from Columbia, is emerging as the central character in some tasty rumors regarding his next label, with his old partners in crime, **The Band**, being similarly touted. . . .

When **The Who** tour the U.S. and Canada later this month, it is estimated by the group's management that their 11-city, 12-date schedule will put them before 61 percent of the nation's concert-going and record-buying public. Two years in the planning, the tour will cover major cities where, in all instances, ticket sales are being limited to two per person in an effort to ward off scalpers. In addition to playing several of their "oldies," **The Who** will perform "Quadrophenia," their new MCA double LP.

Billy Preston and **Ray Charles** to record together for the first time. . . . **Weather Report**, Columbia, adding new personnel, now has three drummers. . . . **Orleans**, who second-billed at New York's Max's Kansas City two months ago, reappear there as headliners next month. The ABC/Dunhill band of four have long been active as session men and producers. . . . For audiofiles only: According to White House sources, the President had hidden microphones connected to a pair of Sony 800-B tape recorders, which recorded only when activated by voices. The brand of recording tape could not be learned. . . . **Buzzy Feiten** to tour with **Bill Quateman** after sitting in on a couple of his recent recording sessions. . . . **Perry Como** taped his Christmas special at NBC-Burbank with **Nick Perito** as conductor. Perito then came to Las Vegas to serve in the same capacity for **Steve & Eydie**.



MAHAVISHNU ORCHESTRA

David Bowie is writing a musical based on the classic **George Orwell** science fiction novel, "1984." Bowie, who will star in the production scheduled to open in the U.K. next March, has completed work on six songs for the score and will perform the title tune on NBC-TV's "Midnight Special" Friday (16). . . . **Andrew Loog Oldham** producing a new **Donovan** LP in England. . . . **Stevie Wonder** will make a special appearance on an upcoming "Sesame Street," as will **Lena Horne**. . . . **Blue Thumb Records** is owned by Famous Music but has its own independent distribution line-up, not as described in last week's Billboard as Famous-distributed. . . . **Isaac Hayes** set to star in the title role and compose and perform the music for American International's "Truck Turner," an action-adventure film. . . . **Bloodstone**, London act, got a special commendation from Los Angeles Mayor **Tom Bradley** for its community efforts when known as the **Sinceres** during the early '60s. . . . The made-for-TV film, "Sunshine," features eight **John Denver** compositions. . . . **Johnny Tillotson** switches from Sahara to Flamingo lounge after two-year contract. . . . **Howlin' Wolfman** Jack guest-stars on an upcoming "Odd Couple" TV show. . . . **Sneaky Pete Kleinow**, pedal steel guitarist, has a new country rock group called **Lone Star**. . . . Photo of Janus artist **Ian Thomas** was accidentally placed over the name of Rocky Road (Bell) artist **Al Wilson** in Talent's New to the Charts feature (Billboard, Nov. 3). Apologies to both. . . . **Don Kirshner** taped a couple of his "Rock Concert" TV programs in New York's Palace Theater with the **Mahavishnu Orchestra**, **Johnny Winter**, **Poco**, **Stories**, **Steve Miller Band**, **Isley Brothers**, **Raspberries** and **Billy Joel**. WNEW-TV, New York, and moves his series into prime time Nov. 24.

The new "live" **Mahavishnu** LP due this month from

Columbia to be called "Between Nothingness and Eternity." The album was recorded last summer in Central Park and produced by **Murray Krugman** and **Mahavishnu John McLaughlin**. . . . Comedienne **Lily Tomlin** drawing critical raves for her dramatic abilities unveiled in skits on her recent CBS-TV special, "Lily." Ms. Tomlin's next Polydor release due this spring. . . . In her first two appearances as a performer, **Just Sunshine** singer **Betty Davis** sold out halls that seat over 4,000, Loyola College in Baltimore, and Constitution Hall in Washington, D.C. . . . Texas, seven-man group incorporating two drummers, completed its tour with **Three Dog Night** last week, traveling back to Concert West's 24-track studio in Seattle to begin work on a second LP for Bell. . . . **Blue Thumb's Sylvester** was mugged for \$15 in New York between sets with his **Hot Band** at Max's Kansas City. . . . **The Dreamlovers** recently reformed as **A Brother's Guiding Light** and are out with a new Mercury single, "Getting Together." . . . **Moody Blues** claimed first rock act to sell out 18,505-seat Louisville Convention Center. . . . Veteran saxophonist and music executive **Dave Pell** is co-owner of new music-oriented Italian restaurant adjacent to Elektra-Asylum Hollywood headquarters. . . . Pianists **Ferrante & Teicher**, in their 13 year association with United Artists Records, have sold over 25 million records, having earned 14 gold record awards—10 gold LPs and 4 gold singles. Duo is set to record its 110th album for the label.



TOMLIN



FERRANTE/TEICHER

In keeping with the recent celebrations via books, records, and films of the 75th anniversary of the late **George Gershwin's** birth on Sept. 26, 1898, producer **Michael Hoover** said he will place into rehearsal next spring one of Gershwin's most successful musical comedy offerings, "Girl Crazy," with lyrics by brother, Ira, and a book by **Guy Bolton** and **Jack MacGowan**. Actor-director **Christopher Hewitt** has signed contracts to direct the work, which will tour for several months before arriving in New York next fall.



ANKA



LEWIS

Paul Anka returns to the city of his birth, Ottawa, Canada, for a performance benefiting the **Queensway Carleton Children's Hospital** of that city Sunday (18). . . . Among those attending the **Bobby Blue Bland** and **Dixie Hummingbird's** opening at the Whisky in L.A. last week were **John Lennon**, **Phil Spector**, ex-Duke/Peacock owner **Don Robey**, **Evelyn Johnson** from Buffalo Booking, **Jack Nicholson**, **Lou Adler**, ABC/Dunhill president **Jay Lasker** and other executives from ABC. . . . **Sha Na Na's** new rock 'n' roll revue, debuting Monday (19) at Los Angeles' **Roxy**, will incorporate several costume and scene changes, utilization of urban street props and 50's artifacts, a bandstand style audience participation dance hop and a flash finale. **Kama Sutra Records** will present the group with a gold LP for its double set, "The Golden Age of Rock 'n' Roll."

Jerry Lee Lewis makes his dramatic television debut Tuesday (20) on NBC-TV's "Police Story" series in an episode entitled "Collision Course" which also stars **Hugh O'Brian**, **Sue Ann Langdon** and **Dean Stockwell**. Lewis plays a character called, natch, **Killer**, who conspires to rob a Los Angeles bank. Lewis will do no singing, unless it's to the cops. . . . **KLUC** radio in Las Vegas donated anteaaters to the new Las Vegas Valley Zoo, which opens Dec. 26. . . . **Jacques Brel's** musical score for the upcoming feature film "L'Emmedeur," has been produced and published by CAM. . . . **Merv Griffin** taping his TV show for a week at Caesars Palace. . . . **Alvin Lee** and **Mylon Le Fevre's** forthcoming album includes musical contributions from **Steve Winwood** and most of the members of **Traffic**. In addition, the LP will include a song especially written for the duo by **George Harrison**. . . . A housewife from Newbury Park, Calif., **Temma Keatan**, produced and sold to Daybreak, the debut LP by TV soap opera star **Bill Hayes**. . . . **Vanguard's Oregon** member **Ralph Towner** appeared in a solo concert at the Berlin Jazz Festival at the Berlin Philharmonic. He performed on the classical guitar. . . . **Dick Lavsky's** Music House producing commercial spots for **Creative Playthings**, toy manufacturer, and **Purina's** new "Choice Morsels," dog chow.

NOVEMBER 17, 1973, BILLBOARD

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Columbia Adjusts Its List-Price Structure

• Continued from page 1

ernment's Cost of Living Council. (Billboard, Oct. 13)

Product in the series will be offered to dealers at \$3.61 per unit and to rackjobbers at \$3.36. Tape will be offered at \$4.40 to the dealer and \$3.96 to the rackjobber. The tape costs, according to the spokesman, represent an increase in the tape profit margin for both the rackjobber and the retailer.

Product available in the series will be announced shortly. There was no statement as to the pricing of quadraphonic releases in the series.

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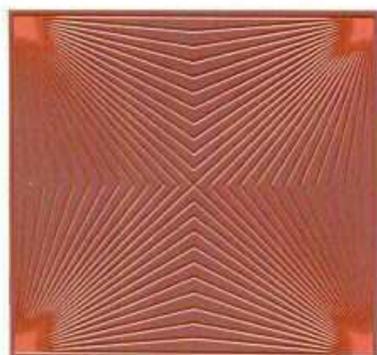
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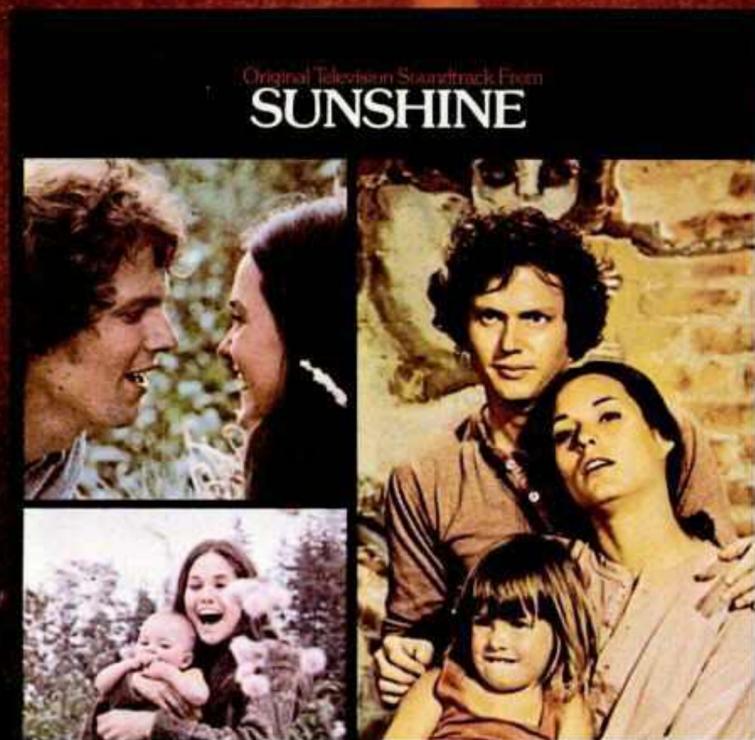
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